

# HIT PARADE

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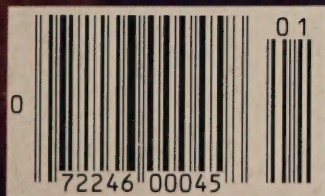
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# HIT PARADER CONTENTS

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Number 292, January 1989

Cover Photo Neil Zlozower

## FEATURES

- 10 JON NORUM** Life After Europe
- 14 EUROPE** Continental Noblemen
- 22 MOTLEY CRUE** Under The Gun
- 30 METALLICA** Pedal To The Metal
- 38 DEF LEPPARD** Turning Up The Heat
- 40 GUNS N' ROSES** Reaching Their Destiny
- 42 CINDERELLA** Life On The Gypsy Road
- 44 OZZY OSBOURNE** Wicked Ways
- 52 BRITNY FOX** Learning The Ropes
- 54 POISON** Picture Perfect
- 58 SCORPIONS** Reign Of Savagery
- 60 DOKKEN** Alive And Well
- 64 ANTHRAX** Playing Hard
- 70 DEEP PURPLE** Twenty Years Of Greatness

## DEPARTMENTS

- 6 ROOTS: White Lion**
- 8 THE INFORMATION CENTER**  
**The Hottest News!**
- 12 CELEBRITY RATE-A-RECORD:**  
**Vixen**
- 18 CAUGHT IN THE ACT: Stryper**
- 20 PICK HIT: Lillian Axe**
- 24 WE READ YOUR MAIL**
- 32 HEAVY METAL HAPPENINGS**  
**The Latest Gossip!**
- 36 Go For The Big One With Femme Fatale**  
**Win a VCR or CD Player**
- 50 CENTERFOLD: Whitesnake's David Coverdale**
- 96 INSTRUMENTALLY SPEAKING**
- 98 STAR TALK**  
**Your Favorite Headbangers Speak Out!**



## COVER STORY

# 46 BON JOVI

*The Mania Returns*

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## WHITE LION'S Mike Tramp

by Rob Andrews

*Each issue, Hit Parader sojourns back in time with a rock and roll celebrity to learn about his formative years. This month's time traveler is none other than White Lion's Danish pastry, Mike Tramp.*

It's been a long and crazy road to the top for White Lion's Mike Tramp. After all, growing up in Denmark and starring in teen-oriented pop bands is about as far away from Stateside metal success as one can get. But for the blond, blue-eyed vocalist, those hurdles have only added to the fun he's had climbing up the rock mountain.

"I try never to forget where I've been in the past," he said. "I certainly don't have one of those rags-to-riches tales to tell. My life has been pretty exciting and enjoyable all the way through. But it is a long way from Denmark to living in New York and then touring the world with White Lion. But to me, those kind of challenges are great. I've always enjoyed showing people who said I couldn't do something that they were wrong."

Tramp's combative nature was evident even in his early years. At school, the athletically-inclined Mike was always quick to organize a game of soccer in the schoolyard or partake in any event that would sharpen his competitive edge. But those athletic interests had another, unexpected benefit. Some Danish talent scouts spotted this well-built teenager and asked him to front a pop band called Mabel. It didn't really matter that Mike had never been trained as a singer, and they didn't seem to mind that he wasn't terribly interested in music. They saw the potential of his good-looking face being plastered on the bedroom wall of every teenage girl in Scandinavia, and that was enough to launch Tramp's rock and roll career.

"I had to learn about singing and moving onstage, because I knew nothing," Tramp recalled. "I was only about 14 at the time. But it was a great experience for me. Mabel became very successful throughout Scandinavia. We were even voted more popular than Queen, who were very big at that time. With Mabel, I got to taste what fame was all about, and it made me hunger to taste it again."

Unfortunately for Tramp, his next taste of stardom took nearly a decade, as well as a move of some 4,000 miles. After Mabel's popularity subsided in the late 1970s, Tramp found himself a Scandinavian "has-been" at the ripe old age of

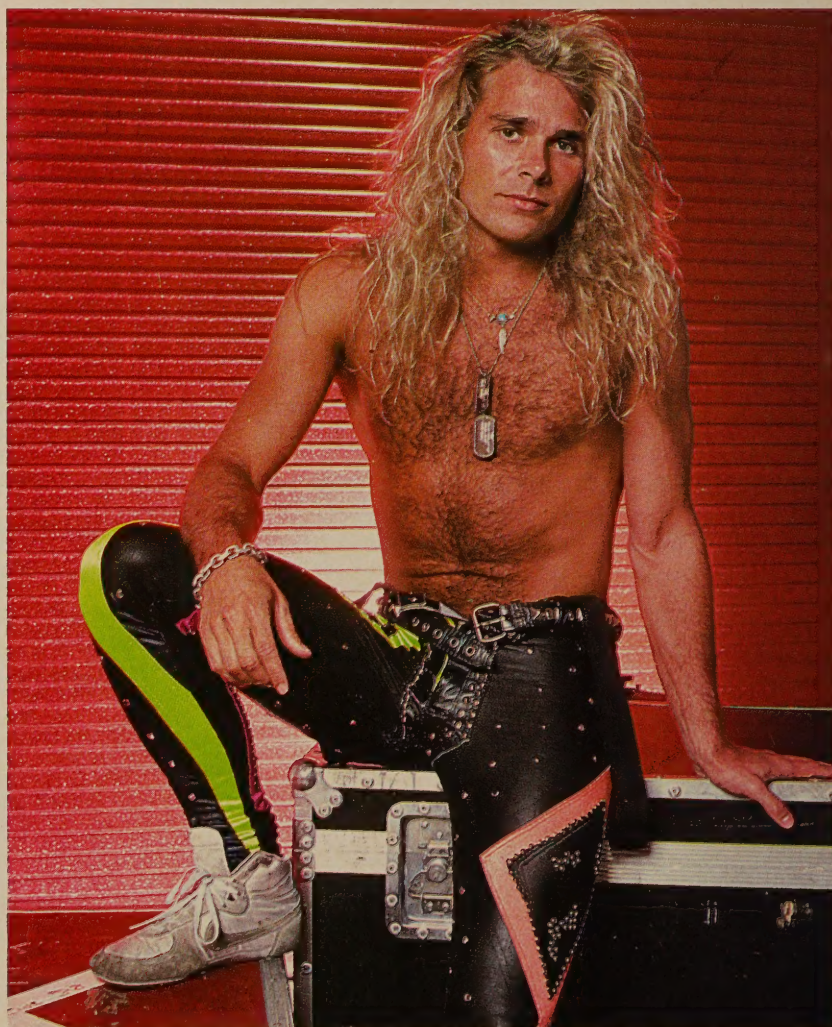
16. His next few musical ventures each met with a dead end, so he knew something drastic had to be done. In frustration, Tramp packed his bags, hopped on a plane and landed in New York City. It was there that his life slowly started to change for the better.

"I began hanging out in some of the New York rock clubs," Mike remembered. "One of the first people I met there was this young guitarist named Vito Bratta, who really was incredible. I had never seen anyone play like him. We hit it off right away and decided to start writing songs. That was the start of White Lion. It was still a long road before we got anywhere, but from the moment we met, I think we both sensed that we'd make it some day."

Over the next few years, White Lion kept

running into obstacles — ranging from their inability to maintain a stable band lineup to having their first album shelved by their U.S. record label with no explanation why. But Tramp and Bratta were persistent and continued to build the band's following until that one big break they knew would finally come.

"There were some incredibly frustrating times," Mike said. "The worst was when our American label dropped us just before our first album was due to come out. It was like somebody had punched us in the stomach. We felt horrible. But we knew we had to keep going. I've always believed that if you stick with something you believe in, good things will eventually happen." □



Mike Tramp: "I've always enjoyed showing people that they were wrong about me."



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# INFORMATION CENTER

Word out of New Jersey has **Bon Jovi** guitarist **Richie Sambora** getting hot 'n heavy with actress **Ally Sheedy**. The pair have been virtually inseparable over the last few months and there's serious talk that the two might even get married before the start of Bon Jovi's American tour. "They're great for one another," someone close to the band commented. "They're both very down to earth, and in this

business, that's really hard to find."

\*\*\*\*\*

While we're delivering the rock and roll social page, here's another one for ya: **Kiss' Paul Stanley** and buxom British songstress **Samantha Fox** are another twosome who seem to have a severe case of the hots for one another. While

Paul likes to keep his private life under wraps, those who saw him and Sammi together on **Kiss'** most recent European tour noted that there was more than a look of lust in their eyes. Now that bandmate **Gene Simmons** has taken the once-unthinkable plunge and asked long-time girlfriend **Shannon Tweed** to marry him, can Mr. Stanley be far behind?

\*\*\*\*\*

Good news for **Whitesnake** fans. According to vocalist **David Coverdale** the band has totally finished work on their new, still untitled album and hope to have the disc out no later than March. "Things went very smoothly," Coverdale stated. "We went into the studio with a few good ideas and before we knew it we had finished with a collection of great songs. Everyone is very pleased with the results and we can't wait to have all our fans hear it. We think they'll be excited as we are."

\*\*\*\*\*

The **Dokken** breakup rumors continue! The latest word out of Los Angeles is that vocalist **Don Dokken** is already well underway with his first solo LP, and that if the band's new live album does not immediately take off for platinum paradise, Don will split the Dokken scene. But of course that doesn't mean guitarist **George Lynch** bassist **Jeff Pilson** and drummer **Mick Brown** won't continue on — they will, but obviously not as Dokken.

\*\*\*\*\*

**Cinderella's Tom Keifer** better watch his butt next time he travels through Michigan. It seems that there's a state-wide warrant out for Tom's arrest following a performance by the Cinderellas last summer. Evidently Keifer used a few choice curse words onstage, "horrifying" local officials who immediately summoned the police. When the band bolted town soon after their show's completion, the warrant for Tom's arrest was issued. "Hey, I'm not gonna worry about something like that," Tom said. "All I've got to do is worry about doing my job."

## TIDBITS AND ASIDES

Is **Ronnie James Dio** thinking of hanging up his rock and roll shoes?... Will **Jake E. Lee's** band, **Badlands**, emerge as the biggest band of 1989?... Is **W.A.S.P.** getting some negative feedback from their record label concerning their new LP? □

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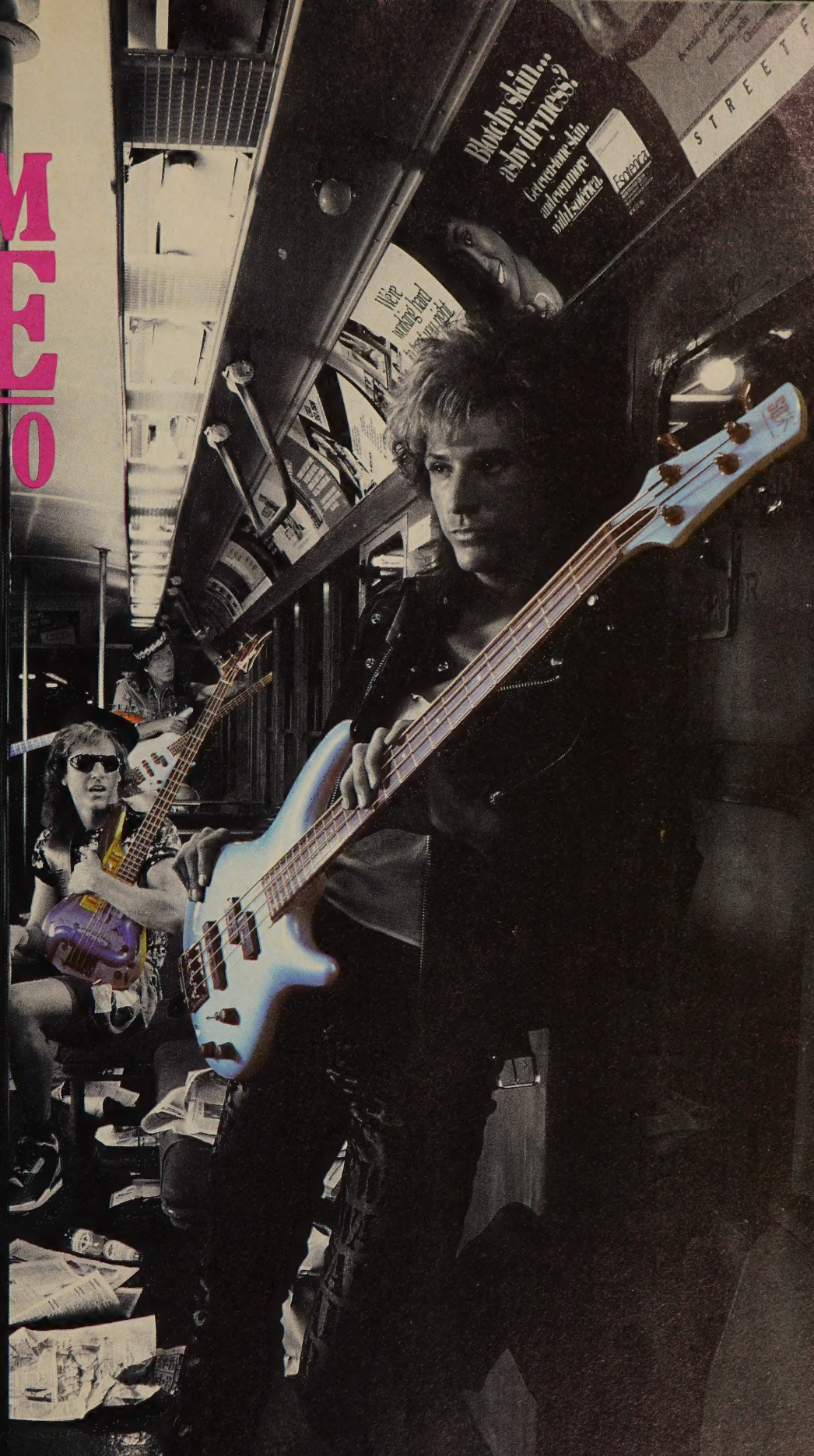


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# JOHN NORUM

## *Life After Europe*

**Axe Master Launches Solo Career With *Total Control*.**

by Sven Nordquist

Most rock musicians wait all their lives to be in a band that can sell millions of albums and tour the world. John Norum spent six years trying to attain that goal — then walked away from it. You see, Norum was the lead guitarist in Europe from the band's inception in 1982 through the release of the band's double-platinum smash, **The Final Countdown**. But just as that album began to rocket up the charts, Norum turned his back on fame and fortune and mysteriously left the band.

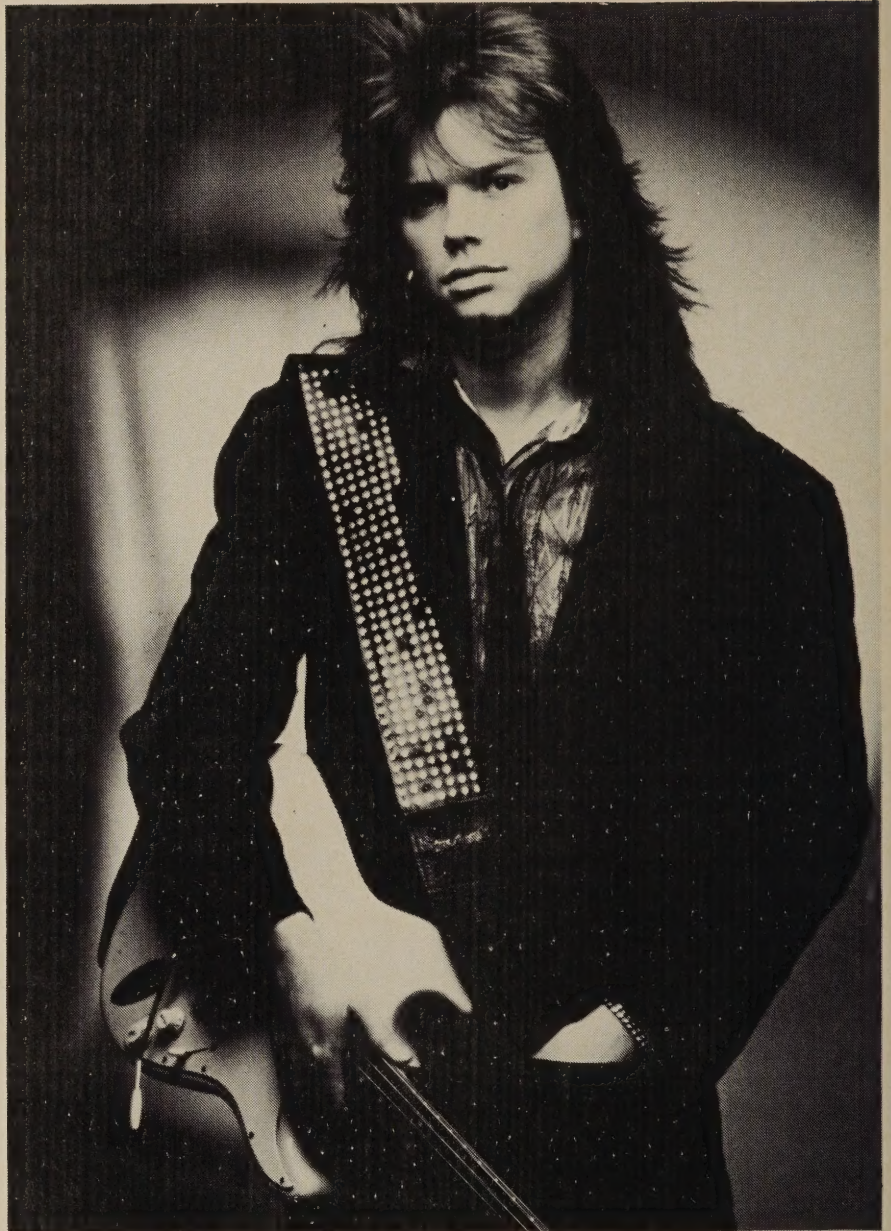
"I know it seems like a strange thing to do, but the money side of things really wasn't that important to me," the dark-haired guitarist said. "I knew I could have stayed in Europe and made quite a bit of money on tour. But the fact is that I wasn't happy in the band. They were going in too commercial a direction for me. They're Joey Tempest's band. They always have been and they always will be. I have nothing against Joey personally, but we certainly did have our differences when it came to music. What he wanted to do was obviously successful from a commercial point of view, but playing that stuff onstage night after night would have made me sick."

In response to what he viewed as the commercial predictability of such Europe tracks as *Cherokee* and *Carrie*, Norum set out to record his first solo LP, **Total Control**. Filled with rough 'n ready songs and enough fiery guitar work to keep any axe fanatic content, Norum's debut disc is about as far away from Europe as one can get. The realization that he's made such a radical departure from the music and band he helped create brings a broad smile to Norum's handsome face.

"It pleases me that people recognize that my music is quite different from Europe's," he said. "I am proud of many of the things I played in that band, but I'm much more proud of the work I've done on **Total Control**. The title really says it all. Now I'm in charge of the music. Before, it seemed like everything I did and everything I played had to be approved by other people. I didn't want to live that way any more."

Ironically, though Norum has been able to leave the Europe comparisons in the rock and roll dust, he now finds himself being compared to another Scandinavian export — a certain Mr. Yngwie Malmsteen. While Norum acknowledges his admiration for the Swedish-born virtuoso, he feels his work is quite different from Malmsteen's in a number of important ways.

"Yngwie is a great guitarist, and I appreciate comparisons to him because he is so talented," Norum said. "But I don't think we're trying to do the same thing with our music. We both have the same influences — classical music and people like Ritchie Blackmore and Jeff Beck. But I think



John Norum: "The simple fact is that I wasn't happy in Europe."

Yngwie is more classically-oriented than I am. I also love guitarists like Gary Moore, who know that a simple chord pattern can be very effective at times. I don't feel the need to play as fast as I can all the time. I enjoy playing fast, and playing well. But to me the songs are the most important thing."

With his album's release, and the video for the disc's first single getting solid airplay on MTV, Norum's sights are now set on landing a U.S. tour. Having seen the success that Europe achieved through the strength of their video/

touring parlay, Norum is well aware that he can benefit by using similar strategies.

"I have no problems following the pattern Europe did to achieve recognition," John explained. "They were very clever in the way they became well known in America. I'd be very happy if I could begin to have that kind of success too. Success has never scared me, but I want to be successful with music I believe in. Maybe people think I was crazy to turn my back on a band like Europe, but now I'm happy — I can sleep nights." □



# ROCK CITY ANGELS



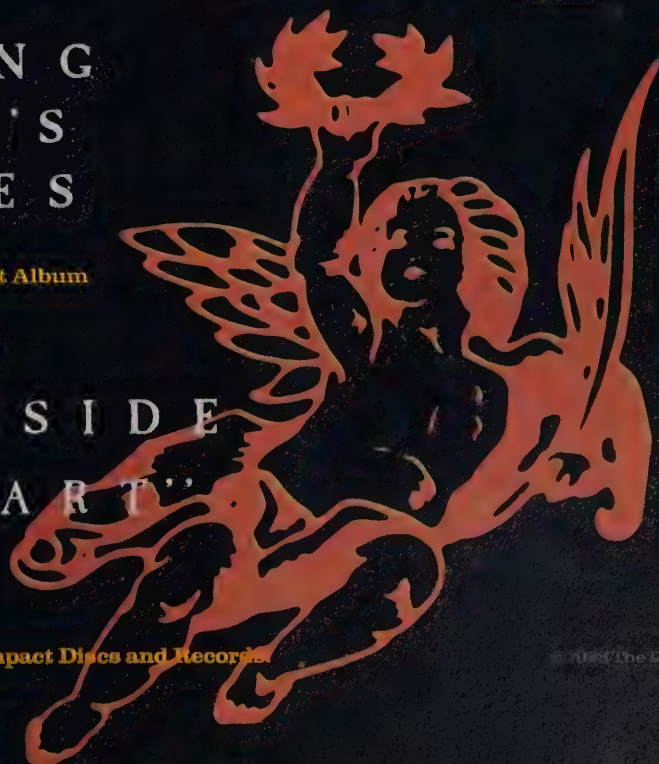
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# celebrity RATE-A-RECORD

by Charley Crespo

The musicians in Vixen have a wide range of musical interests, from AC/DC to Aretha Franklin, but heavy metal dominates their listening time. We asked vocalist Janet Gardner, guitarist Jan Kuehnemund, bassist Share Pedersen and drummer Roxy Petrucci to give us their impressions as these 45s rolled on the turntable.

## *When It's Love* Van Halen

**Share:** Is it too loud?

**Roxy:** It's never too loud when it's Van Halen.

**Janet:** Eddie can do no wrong. He can't do a thing that I don't like — ever!

**Jan:** I was going to say the exact same thing. Tasty solo. Hot.

**Share:** I give it 100 out of 100. Sammy sings the hell out of it.

**Roxy:** It's got a great feel and a great chorus. I'm glad to see Alex back on the acoustic drums.

## *Believe In Love* Scorpions

**Jan:** Beautiful. Klaus Meine's voice is so distinct.

**Roxy:** I love the Scorpions, but this ballad isn't as strong as *Still Lovin' You*.

**Janet:** I like the way he sings ballads; the texture is goosebumpy — very sexy.

**Jan:** I picture the arena swaying.

## *Simply Irresistible* Robert Palmer

**Share:** We should have been in his video instead of those mannequins.

**Roxy:** I love that guitar solo, the bass and drums, the whole section.

**Janet:** The bass tone is jazzy, but it grooves like a funky guitar.

**Roxy:** It definitely makes you want to get up and dance.

**Janet:** It's the best aerobics song ever recorded.

**Share:** We may be a rock band, but we still like to get down. It's a slinky song.

**Roxy:** A definite winner.

**Jan:** A weiner.

**Roxy:** No, we haven't picked a weiner yet.

## *Damn Good* David Lee Roth

**Roxy:** This song makes me want to grab a beer, take out my old photo album and sit under a tree looking through the pictures. Good song.

**Janet:** Cool departure for him. It sounds like it really meant something to him.

**Jan:** As usual, Steve Vai is amazing. It's a damn good song.

## *All Fired Up* Pat Benatar

**Share:** Pat is back!

**Roxy:** Her voice is as ballsy as ever.

**Jan:** It's catchy.

**Janet:** The neat thing about Neil Giraldo is that he doesn't act like he *has* to have a guitar solo. It's not like "here's a guitar solo," and that's because he's a producer as well as a guitarist. He doesn't have to show off.

**Janet:** It's like hearing from an old friend. She had a baby, went away for a year and now she's back again.

**Share:** My mom sings too, but she doesn't sound like that.

**Roxy:** The year off did her good. She had a taste of domestic life. A lot built up in her and now she's letting a lot out.

## *When You Walk In The Room* Paul Carrack

**Share:** I like his voice, but the song's too heavy on the strings, too orchestrated for me.

**Roxy:** It could have used a heavier guitar. It's

# VIXEN

kind of generic sounding, like anybody could do it.

**Janet:** He has an amazing voice. I loved *Don't Shed A Tear For Me*, and *One Good Reason* was cool, but this tune doesn't stack up as well.

## *In Your Soul* Corey Hart

**Share:** I like it. I would listen to it in the car...

**Jan:** ...heading toward the sunset.

**Share:** Definitely a mood song. I wouldn't want to party to it, but just get mellow and sentimental.

**Janet:** The changes and the melody feel so peaceful. I like him — he's cute and he has a cute little voice.

**Share:** I thought you were going to say something else.

## *Ship Of Fools* Robert Plant

**Share:** I saw Valerie Bertinelli at Tower Records buying the new Robert Plant album and a Van Halen CD. I love the production, with that combination of electronic and acoustic drums and a woodblock.

**Roxy:** There may be a lot of imitators, but nobody does Robert Plant like Robert Plant.

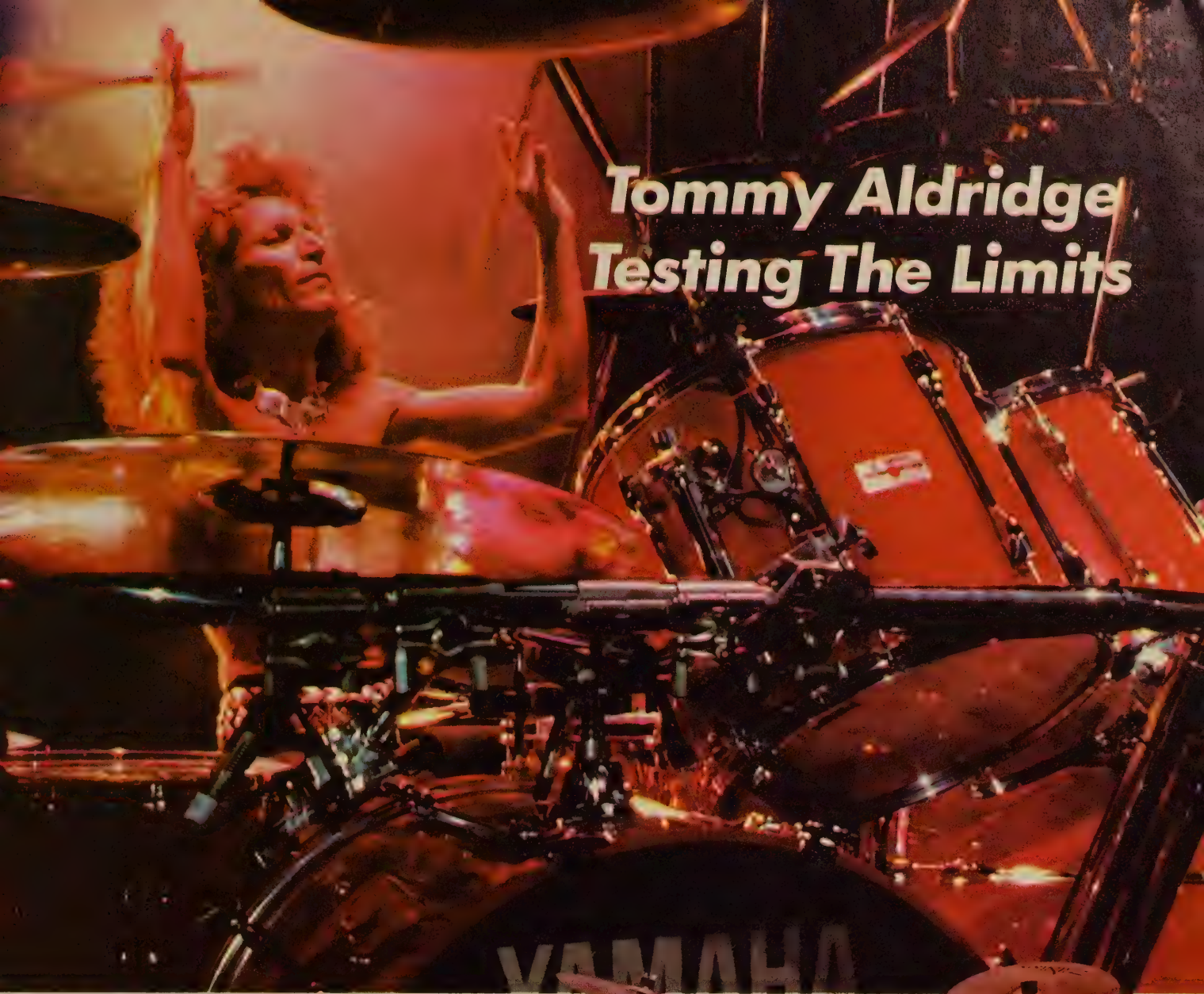
**Janet:** Another one who can do no wrong. I have unconditional appreciation for his music.

**Share:** Another sunset song.

**Jan:** Yeah, but this time we're on a ship. I love the lyrics. □







# Tommy Aldridge Testing The Limits

Tommy's signature: a rare compound of power, technique and feel. His sound, instantly recognizable with Black Oak, Pat Travers or Ozzy Osbourne. Now his energy and precision drive Whitesnake to the cutting edge of modern metal.

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I've been offered more than just drums to play other brands. I play Yamaha. My music's too important."





# EUROPE

## Continental Noblemen

*Scandinavian Rockers Keep Their Momentum With Out Of This World.*



ANNAMARIA DI SANTO

by Adrienne Stone

Joey Tempest: "This album is more bluesy than the last one."

**T**he late 1980s have proven a healthy climate for five-piece guitar/keyboard hard rock bands. Take, for instance, Bon Jovi. The New Jersey quintet sold an incredible 8 million-plus copies of *Slippery When Wet* and provided a non-threatening alternative to the oft-misunderstood heavy metal refrains of groups like Slayer and Metallica. Whitesnake, too, offered keyboard-textured hard rock, intelligently penned, with just the right element of guitar drama to capture the hearts of metal fans. For both bands, these styles evolved out of their passion for powerful tunes with melodic overtones.

At about the same time that Bon Jovi and Whitesnake hit the big time, a Scandinavian group called Europe emerged with *The Final Countdown*. The album — their third — sparked a slew of hits (*Carrie*, *The Final Countdown* and *Cherokee*) and went on to sell over two million copies in the U.S. alone (6 million worldwide).

Well, it looks as though the five Swedish musicians (singer Joey Tempest, bassist Jon Leven, drummer Ian Haugland, keyboardist Mic Michaeli and guitarist Kee Marcello) have a repeat success on their hands with their latest LP, *Out Of This World*. *Hit Parader* spoke with Europe shortly after the album's release and subsequent tour with Def Leppard, and here's what we discovered.

**Hit Parader:** How do you feel *Out Of This World* compares with your previous albums?

**Joey Tempest:** This album was done after a lot of touring. There were great licks, great arrangements and great writing that resulted from all that touring. So you get a lot of feeling. It's more bluesy than our previous albums, and we've gotten better at writing songs. This album feels more solid. There are so many albums out with just two good songs on it and nothing to back it up. On this record, we originally wanted to have ten songs. But we had two more, and they turned out so good when we recorded them that we just kept them in.

**HP:** Tell us about the recording of the album. How did you go about choosing the recording studio and producer and what impact did these



choices have on the final product?

**JT:** We recorded the album mainly at Olympic Studios in London, which is one of the best studios in England. It had just been rebuilt and it was great. At first we thought about recording in Denmark at Puk Studios [where Judas Priest recorded *Ram It Down*]. We loved the place, but it was in the middle of nowhere.

**John Leven:** (laughing) Yeah, Puke studios! Everything in the studio was high-tech. Even the ashtrays. But it's in the middle of nowhere.

**Kee Marcello:** So our producer, Ron Nevison, suggested that we work in London.

**JT:** We were introduced to Ron by someone at our record company. We listened to a lot of the stuff that he did, like Ozzy and UFO. He did UFO's *Strangers In The Night* live album. That's a classic album. That's why we liked him. He has so much experience. The thing he does is he takes the band as it is, then he uses his experience as much as he can. Sometimes we tell the producer not to interfere too much because we pre-arrange everything. Everything's ready before we go into the studio.

**KM:** And Ron didn't change any songs or arrangements. Maybe in a chorus, we'll change parts. But that's about all. About 70% of the solos were already worked out. It's very good to be prepared before you go into the studio.

**HP:** What about the song *Open Your Heart*, which was on *Wings Of Tomorrow*? Why did you re-record it?

**JT:** We had talked about re-recording it on *The Final Countdown*. On *Wings Of Tomorrow*, we didn't think the song got the treatment that it should have. So we redid it. But the rest of the songs on the latest album I had been writing for one-and-a-half or two years. I started writing them on the road. There are a lot of influences from the road because I was never home — life was on the road. For example, *Coast To Coast* was pretty much written while we were touring. Also, we write lyrics that are very down-to-earth. And the music is very basic and bluesy, but it's still got a lot of melodies. Personally, I love guitars, and I know everybody else does too. So we use a lot of guitars. But there's quite a lot of keyboards for a heavy album. It works well. Ron Nevison is good at capturing that live sound.

**Mic Michaeli:** We like to copy the live feeling on record. When there's a keyboard, the engineer brings the keyboard sound out. When there's a guitar, he brings the guitar out. There's a lot of dynamics.

**HP:** Was there any pressure to top the success of *The Final Countdown*?

**JT:** When I was writing at first, there was this pressure of writing something like *The Final Countdown* but it didn't work out well. I did some demos, but I was lost. So I just quit for a moment and then I started seriously doing it from my feelings — from my heart — like before. It's funny, but it's easier for me to write in English

than Swedish because Swedish sounds ridiculous to me. It's a nice language when you're in Sweden or you're talking to your parents or whatever, but English is the rock and roll language. You've got so many more rhymes. So many more words. All my influences sang in English.

**HP:** What about the vocal problems you had during *The Final Countdown*? Was there a recurrence of those throat ailments during the recording of *Out Of This World*?

**JT:** Actually, it was before *The Final Countdown*. It started with a cold in Switzerland. But, I'm fine now. This time I started off recording

*Superstitious* and that's one of the best vocals on this album. I've been doing so much singing now that there's no worry of a recurrence.

**HP:** How do you feel about the fact that on your tour with Def Leppard, you were a support act? After all, on your last U.S. tour, you were headliners.

**JT:** It's fun. We have nothing to lose. After the Def Leppard tour, we will headline in India, Australia, Japan, Europe and then we'll come back here. But we can just go out and play everything we want. We're just gonna enjoy ourselves 200%! □

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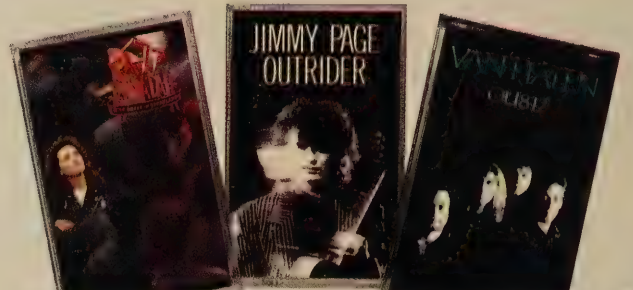
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# CAUGHT in the act

by Paul Hunter

The backstage scene was unlike any other in the wild and wacky world of heavy metal. In fact, it wasn't wild and wacky at all — it was quiet, reserved and businesslike. But that's not surprising when one considers that this particular backstage area belonged to Stryper — metal's God Squad, the band who's convinced heavy metal is God's way of saying he loves us. Nowhere in sight were the usual array of scantily-clad groupies, sleazy hangers-ons and assorted kooks and crazies who make up the "normal" metal band's entourage. Instead, vocalist/guitarist Michael Sweet, his drum-beating brother Robert, guitarist Oz Fox and bassist Tim Gaines had gathered a crew who seemed like they'd be more at home at a revival meeting than a rock and roll show. Yet everyone was doing their job with workmanlike precision.

"We take what we do real seriously," Robert Sweet said, as he carefully taped his hands shortly before show time. "But we also like to have our share of fun. It's really crazy that people have this idea that we're some kind of monks who just sit around in black robes praying all day. Just because we're Christians doesn't mean that we don't like to laugh and have a good time. It's just that our idea of fun doesn't necessarily involve getting as drunk as we can and seeing how many women we can cram into our dressing room."

To prove his point, Robert raised his hand in a broad, sweeping motion, indicating that one need only look around the band's dressing room to understand Stryper's high moral principles. On top of a nearby table, a Bible was opened to a verse that one of the group members had been reading. On their band's food table — in most rock dressing rooms filled with bottle after bottle of 90-proof liquids — there was merely a humble assortment of fruits and cheeses. And there was only one young woman in sight — a local church patron who was praising Stryper vociferously for the benefits their music provided her church community.

"This is pretty normal for us," Robert said. "Things don't get too out-of-hand because we don't want them to. We're real comfortable with ourselves these days, especially since we're able to headline most of the shows we're playing. In the past, sometimes there was a bad influence backstage because of some of the other bands we've dealt with. But that's cool; we don't mind that. But we do like the feeling of being in control."

# STRYPYPER

They may be in control of their backstage area, but that was nothing compared to the power Stryper soon held over their audience. Mesmerizing the sold-out throng from the moment they hit the stage, the quartet — decked out in their customary black-and-yellow striped stage outfits — wove a magical web of hard-driving rock and fire-and-brimstone preaching, which turned the arena into their own rock and roll church.

Mixing material from earlier LPs such as **To Hell With The Devil** and **Soldiers Under Command** with cuts from their latest chart-topper, **In God We Trust**, the religious rockers put on a seamless 90-minute set that presented their Christian beliefs strongly and surely without offending those who prefer to sidestep the group's religious message. The evening reached its high point when the band members walked to the front of the stage and began lobbing small Bibles emblazoned with the "Stryper" logo into the audience. One might have thought that they were dispensing manna from heaven by the crowd's frenzied response. But the boys in the band revel in the active participation their followers take in "spreading the word." In fact, Stryper wouldn't want it any other way.

"We've gotten criticism from certain circles for throwing those Bibles into the crowd,"

Robert Sweet said. "Some church groups think it's sacrilegious when the Bibles supposedly fall to the ground. Well, we've been doing this a long time, and we've never seen one of them ever come close to the ground. I wish people would react to the positive response our fans are giving our religious message, instead of becoming so preoccupied with things that really don't matter. We think what we're doing is very important, and more significantly, so do our fans." □



GREG MASTON

Robert Sweet: "We take what we do very seriously."



FRANK WHITE

Michael Sweet: He never misses a chance to bring up the Lord's name during his in-concert "sermons".



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# LILLIAN AXE

## Young Rockers Release Robbin Crosby-Produced Debut Disc.

by Rob Andrews

It's never easy to make it in the world of rock and roll. For every band that soars to the top only months after getting together, there are dozens of other groups who've toiled for years waiting for that one big break. Lillian Axe is one of the latter bands — a Michigan-based quintet who have been bopping across the nation playing clubs for the last six years. There were times, the band members admit, when they considered packing their bags and seeking a more conventional way of making a living. But something drove them on, and kept them looking for that rock and roll pot of gold. Now, with the release of their self-titled debut LP, vocalist Ron Taylor, guitarists Stevie Blaze and Jon Ster, bassist Rob Stratton and drummer Danny King may have found what they've been seeking.

"It has been a real struggle to get to where we are, and we know there's still a long way to go," Blaze said. "We hope more and more rock fans are beginning to know who Lillian Axe are, but before too long we want *everyone* to know. We really appreciate the opportunity we've gotten with this album. I think you've got to put in as much time and effort on the club scene as we did

to know what a break like this means. We must have played every club in the country over the last six years. We spent a lot of time in Texas, Louisiana, and New York, but we went everywhere there was a stage and a club owner who'd hire us — even if he didn't pay us very much."

Despite their hard-working attitude, the band's early efforts met with little success — financially or artistically. Then the band's core members, Blaze and King, realized they needed to strengthen the group's lineup if they ever wanted to achieve big-league success. So the New Orleans-based duo got in touch with three friends who were in a rival band called Stiff, and when Taylor, Stratton and Ster came aboard, the Lillian Axe steamroller began to plow along.

"We were all aware of one another for a long time," Blaze said. "But, if anything, we were competitors in the same club market. In fact, Ron had tried to get me to join Stiff a number of times. We always wanted to work together, and when we finally decided to join forces, we began to feel that nothing could stop us."

For the next few years the newly-structured band worked on writing new material and making their stage show as polished as possible. Rejecting numerous offers from independent metal labels to lay down their tunes on vinyl, the Axe attack waited for a major label deal to fall into their laps. Though some thought the band should have jumped at the first record deal offered them, the group's patience paid off when MCA signed them last year. Soon after, they were brought in touch with Ratt's Robbin Crosby who, during a break from his band, was looking for a talented young act to produce.

"Hooking up with Robbin was just perfect for us," Blaze said. "He really liked what Lillian Axe was doing musically, and we've always had a lot of respect for his work with Ratt. We were a bit concerned that somebody like Robbin would come in as producer and really try to change our sound around. But he didn't. We became really good friends, and instead of trying to change us, he just tried to bring out the best in us. That's just what we needed."

The result of that collaboration is Lillian Axe's self-titled debut disc — a hard-rocking yet surprisingly melodic effort that showcases the band's fine songwriting talents as well as Blaze's soaring guitar lines. On tracks like *Dream Of A Lifetime*, *Nobody Knows* and *Inside Out*, the band's rough 'n ready sound marks them as a group destined for big things in the years ahead. Lillian Axe has made the long struggle for success pay off.

"We've got a lot of raw energy," Blaze stated. "You can hear that on the album and see that when we get onstage. We like to think that we're an exciting band, both on a musical and a physical level. We've paid our dues in the clubs, so we know what this business is all about. Now we want to put all that knowledge to good use and take this band to the top." □



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# MOTLEY CRUE

## Under The Gun

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ROSS MARINO

Nikki Sixx: "My songs tend to reflect the mood I'm in at the moment."

by Frank Winters

**T**he red Corvette convertible pulled up alongside Motley Crue's tour bus, and three young ladies began shouting at the fast-moving vehicle. "Hey, we need tickets to tonight's show," one screamed. "Backstage passes too," said another. "And we'll do anything to get 'em," added the third. Guitarist Mick Mars, taking in the scene with the distracted air of a man who's seen it too many times before, quickly reached for a nearby pad. Within seconds, the raven-haired guitarist had scribbled the words "Show me your tits" on the pad and was holding it up to the bus window. Without a thought, two of the three girls whipped their Motley T-shirts up to their shoulders, while the third — who seemed somewhat preoccupied with the task of driving — made a vain attempt at unbuttoning her

blouse with one free hand. "That's what I like," Mars said with a satisfied smile. "Women who know what tickets are worth."

Suffice it to say that Mars was a man of his word, and each of his new friends not only got tickets to the band's concert that night, but backstage passes and the chance to meet the group "up close and personal" later on. That's what life on the road has been like for Motley Crue ever since they made a splash on the L.A. club circuit some eight years ago. Quite possibly, no band in rock history has had so many intimate rendezvous with members of the opposite sex than these West Coast Wildmen — a fact they set to music on their last LP, appropriately titled, *Girls, Girls, Girls*.

But today, a more serious side of Motley Crue may be emerging. With their latest LP almost complete (the record is due to hit the stores in

February), reports from the band's Canadian recording studio indicate that while the Crue has maintained their wanton attitude towards women of all sizes, shapes and colors, main songwriter Nikki Sixx is now penning songs of a far more expansive and sensitive beat than Crue followers have previously seen.

"I've always enjoyed writing songs that tackle some kind of social issues," Sixx stated. "We started doing that a little on *Shout At The Devil*, then got away from it on *Theatre Of Pain*. *Girls, Girls, Girls* really was more of a 'return to roots' album for us. It's hard to say exactly where the one after this will go. There are a lot of interesting possibilities floating around at the moment. But the songs I write tend to reflect the mood I'm in while I'm writing them, and at the moment I'm about as happy and content as I've been in a long time."



Sixx' current contentment comes in the wake of a year that he'd rather forget. Not only did he break off his engagement to the beautiful Vanity only months before they were scheduled to be married, he also suffered yet another bout with his fondness for various liquid and powdered substances. Now, however, having cast aside the shadow of Vanity for a string of Hollywood's most beautiful women, and having conquered — at least temporarily — the demons of drugs and alcohol, Sixx seems intent on channeling his energies into making Motley's next record their most successful effort ever.



Mick Mars: "That's what I like — women who know what tickets are worth."

Many music industry experts feel that the band's forthcoming LP will be the most important of their career, at least in terms of their continued dominance of the metal field. There's no question that the band's *Girls, Girls, Girls* album and tour didn't excite the fans the way the group's previous efforts had. And though the album still sold over two million copies, and their tours were sell-outs from coast to coast (aided in no small part by "special guests" Whitesnake), it's been speculated that this may be the make-or-break album for the Cruesters. With new blood like Guns N' Roses challenging the Motley men for their metal crown, Sixx is well aware of the LP's importance.

"All we can do is make the music we believe in, and hope for the best," he said. "We've been real lucky in our career because we've always been able to communicate with the kids through our music. We know and understand them, and we want them to know that nothing has changed with us in that regard. We want this to be a great album and we think it will be. But we don't want to do the same things we've always done. We want to keep Motley Crue growing."

The band's growth may well hinge on their ability to write new material that walks the fine line between metal outrageousness and pop accessibility. Word has it that the band is still seeking the "perfect" cover tune for this LP to

join the ranks of previous illustrious covers like *Smokin' In The Boy's Room* and *Jailhouse Rock*. Quite possibly, the tune will be the old Mountain chestnut *Mississippi Queen*, a song Sixx says is one of his all-time favorites.

"We've jammed on that one," the dark-haired bassist admitted. "But we've worked on some others too. As far as putting a cover tune on the album, we'll just have to wait and see. It all depends how our own material shapes up. We've always liked putting one cover on each record but it's got to be a song we all really like. It's got to have a special meaning for Motley Crue as well as for our fans. If we can find one like that

for this record, we'll do it. If not, I think we already have some of the best material we've ever recorded.

"Not only do we have some great new songs," he added enthusiastically, "but we're playing so well it's almost scary. Mick in particular is just burning! His playing is just unbelievable. As far as Tommy goes, he's always ready and he's always great. And Vince is sounding better than ever too. I think we're all taking this album a little more seriously than we've done in the past. To me, that means that it's gonna be one kick-ass rock and roll record." □

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Photo by Kuss Marino



# MAIL

This is in reference to the *Out To Lunch* article by Jodi Summers on Don Dokken. I have news for you, Ms. Summers. It is your job to deal with different personalities. Do you always trash someone in an article just because you didn't get along with them in the interview? What professionalism! A couple of friends and I partied with Don and the rest of the band when they were in Kansas City and they were some of the coolest guys I've ever met! Keep your shitty, biased opinions to yourself! It sounds to me like *Hit Parader* is simply holding a grudge because Dokken is one band that has figured out what a shithole magazine you really are!

Rokken with Dokken  
A True Fan

Just a note to let you know how much I enjoyed the *Out To Lunch* article on Don Dokken in your September, 1988 issue. To be honest, it's been a while since I've picked up your mag, mainly because *Hit Parader* has come to resemble *Tiger Beat* instead of providing a

serious forum for rock and roll journalism. As I flipped through the pages in amusement (or aggravation), my eyes instantly caught the unflattering shot of Don's mug and I began to read the article. I am a Dokken fan, but I think Jodi Summers and *Hit Parader* deserve a lot of credit. I believe the article was fair and truthful. Ms. Summers told it like it was and, in the process, changed some of my perceptions of the man. Jodi Summers took an important step in not making *Hit Parader* a cheap promotion for bands and their new releases. Thank you, Jodi.

Sincerely,  
Tad Boyce

P.S. I don't expect this will make it into print, as I have not asked for nude photos of Lita Ford or met your quota of six curse words per letter.

Jodi Summer's article made Don Dokken sound like a conceited jerk. This may be true, but I hope not. Having seen Dokken three times now, I think Don's obsessive personality makes him one of the greatest frontmen ever. If you're reading this, Don, you can come and bitch at my house anytime. I will always love you, ya cocky bastard!

#1 Dokken Fan, Lulu  
Jacksonville

The PMRC has denied that they are trying to ban records, concerts and magazines that have to do with metal. Are they bullshitting us or what? They say they are a "resource center" and have no opinions! Everyone should get together and write them a letter. If everyone does, then they will be wiped out. Parents Music Resource Center, 1500 Arlington Boulevard, Suite 300, Arlington, VA 22209.

There is another group called Music In Action. You can write to them and get a petition against Tipper Gore (the PMRC's leader) and for First Amendment rights! Get the petition and get everyone to sign it and make a copy and shove it in Tipper's face! Music In Action's address is 135 East 55th Street, Suite 6-H, New York, NY 10022.

A.L.T.  
Louisville, KY

There is so much shit music out there that the good stuff is getting buried. Case in point — my favorite band, Killer Dwarfs. Their guitar player is the best ever to come from Canada. And where are they? Out on the road. Or lost in the shuffle. *Starting To Shine* could be a hit if it ever sees the light of day. Attention record companies: Stop bombarding us with garbage and give rock a chance!

G. Nathanson  
Whitby, Ontario, Canada

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ENIGMA



Thanks to the dumb people who get wasted at concerts and go around moshing people, I am not allowed to go to the AC/DC-White Lion concert or any concerts. It pisses me off that people who really want to see groups live can't because other people go just to raise trouble and don't care who they hurt.

A Concerned Headbanger  
Humansville, MO

I would like to know why Faster Pussycat hasn't gotten the recognition they deserve. These guys will blow the speakers off your wall. Guns N' Roses are becoming a household name.

What about Faster Pussycat? To all you rockers who love heavy metal as much as I do, give Faster Pussycat a try. They're awesome!

#1 Faster Pussycat Fan  
Winthrop, CT

Don't you think that it's kind of strange that David Lee Roth's last album is titled **Eat 'Em And Smile**, while Van Halen's new album is **OU812**? Have you eaten anything lately?

Candice and Eva!

Hit Parader, you're such an asswipe

magazine, saying that Kiss is considering calling it quits just because their concerts don't sell out. Every band's concerts are doing shit. Unless you're Def Leppard your concerts don't sell out. The only reason you're picking on Kiss is because you're jealous of them.

Elk Grove, CA

Dear Slash:

I'd like to welcome you to my jungle and make you feel like you've been dancing with *Mr. Brownstone*, cause anything goes, when my *Nightrain* takes you to *Paradise City*. It's *So Easy For Me To Think About You* all the time, 'cause *You're Crazy, Sweet Child O' Mine!!*

Your Rocket Queen  
Samantha Jones  
St. Augustine, FL

Thank you for being my favorite metal rag for the last eight years. I am a 25-year-old father of three. Myself and my oldest boy, Luke, really love the heavy rock and metal you have in your mag. Luke, who is 6, likes Mick Mars, Ozzy Osbourne and he idolizes Gene Simmons. Just last night I made him a collage of pictures that I've collected over the years from your magazine. He liked it even more than his Joe Montana poster. I hope you keep up the good work. I know that — like father, like son — Luke will be reading *Hit Parader* from now to the year 2000 or more.

Ed Parker  
Orville, CA

I have been an avid Judas Priest fan ever since *Rocka Rolla*. But right now I am a little disappointed. Why are they worrying about commercializing their sound? They say that the sales on *Turbo* and *Priest Live* were not what they should have been. Personally, I think both LPs are great. I even attended a show on the *Turbo* tour and that totally jammed. So Priest, don't worry about becoming a glam band. Just do what got you this far — good ass-kicking rock and roll!

David Rowe  
Harrison, MI

I'm a fan of all types of metal: old, new and speed metal. Led Zeppelin and Aerosmith are two of my favorites. I've heard Stryper's music, and I'm no preacher but they sound like they're Christian. I'm not a big fan of Christian metal, but I like Stryper. I'd like to know one thing — where the hell does Jimmy Swaggart get his pea-brained ideas that metal is a tool of the devil? Fuck that! Swaggart is the one who slept with a prostitute. So Jimmy, he who is without sin may cast the first stone. I'll support any metal band because they stand up for what they believe in.

Peter Gilbert  
Greenville, OH

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Udo Dirkschneider: He's landed on his feet since leaving Accept.

Good to see and hear Udo Dirkschneider again! **Animal House** is the best album I've heard this year. It was a sad day for me when I heard that Accept and Udo were breaking up. Nice to see Udo landing on his feet with a great new band. How about some pictures of his group?

Lorie M.  
Pacifica, CA

We don't know about anyone else, but we're tired of Ozzy downtalking Jake. Jake is one of the best — if not *the* best — guitarists today. Jake was great for Ozzy. He doesn't deserve this. Don't get us wrong, we love Oz. He's a great singer and a great writer. But this shit has to stop. We'll follow Jake from project to project if we have to.

Leona and Julie  
Redding, CA

If there's one man in heavy metal that I'd love to spend the night with it's Paul Stanley. He's such a babe. I've seen a lot of bands in concert and no one moves like him. I'd like to tie him up, *Turn On The Night*, *Lick It Up* and *Uh! All Night*.

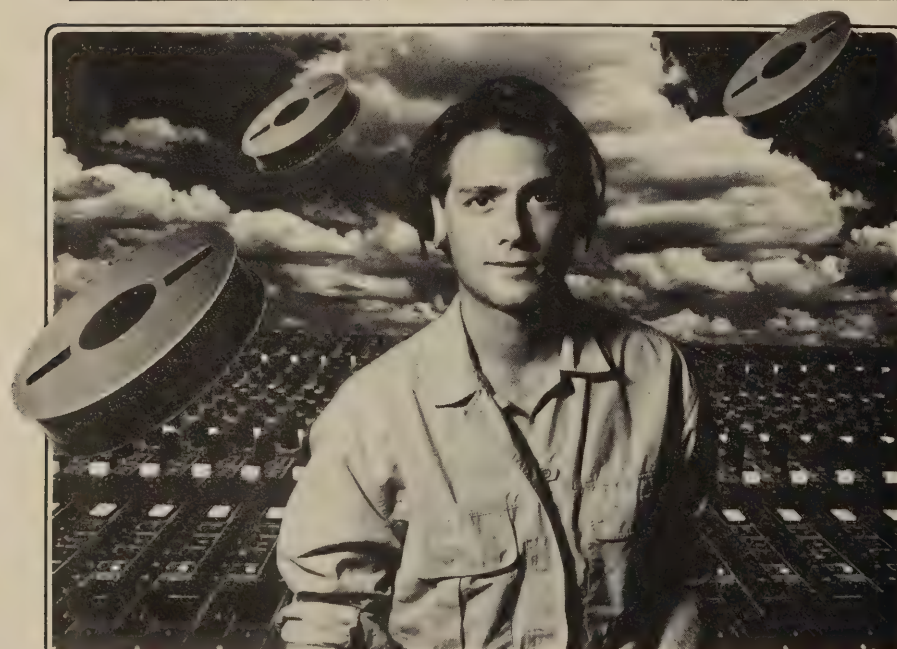
Paul, I love you,  
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I am always talking about *real* metal to my friends. And one of the best *real* metal bands is fronted by a woman. I'm talking about Warlock. Doro Pesch is the most awesome female in metal since Lita Ford. Lita better watch out because Warlock *Rules The Ruins*.

Scott "Not" Taylor  
Winnsboro, TX

This letter is meant to open some people's closed minds. I'm a 16-year-old guitarist/songwriter in a hard rock/heavy metal band called Resistance. I have always dreamed of seeing my picture on the cover of **Hit Parader**. As a dedicated musician, I listen to all different kinds of music, never limiting myself to one form of music. I am tired of hearing about Poison, Ratt, Europe and other good bands as being poseurs. What is a poseur? To most people, it's someone who wears make up. To me, it is a person not doing what he/she believes in. I listen to thrash, but I do not have the same attitude as my thrasher friends do. There is no "one true kind of music;" there is something for everyone. No one has the right to tell you what to listen to or what to wear. There is a certain parents organization that is fucking with our constitutional rights. These close-minded individuals remind me of some of my friends who call me a poseur because of what I listen to and wear. Personally, I don't care what they say because they are immature, insecure and not too bright. Why can't everyone give up their differences and be friends? There is strength in numbers and no one can ever take away from us is ours — the music.

K.C. Houston  
Albuquerque, NM



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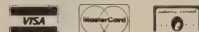
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# METALLICA

## Pedal To The Metal

*...And Justice For All Cements Stellar Credentials Of Metal Masters.*

by Elianne Halbersberg

**L**ars Ulrich has a lot on his mind. He's proud of Metallica's new album, *...And Justice For All*. He's thrilled about the band's participation in the Monsters Of Rock tour, and he's psyched to begin Metallica's world tour.

"We have our whole next year laid out," he explains. "We're headlining in Europe through October. Then, starting in November, we'll do 120 headline dates in the U.S. That means we'll play everywhere there's a stage. The way we make our impact is not through radio or video; we have to rely on touring and word of mouth. We'll tour the States through June (1989) in arenas, playing the bigger cities first where we can take the big production. Then we'll go to some smaller places that we've never been. By June, we'll have played every bend of the road in this country.

"That's the traditional, classic European way," he continues. "When I was growing up in Denmark, bands worked their way up to bigger and bigger places. That's how we do it. There used to be no videos, and radio was different, and bands relied on press and touring to build themselves up. It's a little untraditional to work like that nowadays, but Iron Maiden did, and we did it when we toured with Ozzy. We think we can do it too. We're ready for the next year-and-a-half."

Although two years have passed between their last and their current albums, Ulrich isn't concerned about lapsed time or loss of momentum. "I don't worry about that, or else the music becomes a business-type thing," he explains. "You go about things the wrong way and the vibe in the band starts changing. For some reason, Metallica always seems to be doing something, even when we're not. There's always something going on — whether it's good, bad or ugly! It's been two years since *Master Of Puppets*, and that's a long time for a group to go without an album, but we've always been around somewhere. That's part of why we're lasting. Some bands tour for a year, then lock themselves away in their mansions and trip

out for two-and-a-half years. We're not a huge facade of 'taking the show on the road,' then locking ourselves up in a forty million dollar house. We're always there, reachable, hanging out. Metallica isn't something we hide from.

"We don't think about success as the last album sold 900,000 copies and we've got to pass that," Ulrich continues. "That's bullshit. We go about doing the best we can at this particular point of time. We try to avoid

**"There's always something going on with us — whether it's good, bad or ugly."**

repeating ourselves but we also try to avoid jumping on what someone else has done. In 1988, in this line of music, it's difficult to stay clear of the old cliches, but it's challenging to see what is different and semi-original to do."

But although Metallica keeps growing, Ulrich notes, his influences have remained the same. Bands such as Deep Purple — who inspired him in his formative years — are still a listening priority. "I seem to be regressing more and more," he laughs. "Over the last two years, I keep going back further. I'm stuck in a time warp! I get more and more pissed off at what's going on around me musically. The music of the late 1970s and early 1980s — the British and European heavy metal — I don't hear music like that played by anyone anymore. That stuff *kills* what's out today in terms of originality, personality, sound and excitement. That was the height of my record-collecting period, and I've started listening to all that stuff again."

Ulrich keeps a close eye on the press as well, noting, "I read and I care. I was interested in this form of music way before there was Metallica. I was reading magazines, buying records and going to gigs before I ever started playing drums. Everyone in the group is very, very aware of what goes on around us. We keep tabs on what's going on because we're interested in what other people are doing. Then we put on our thinking caps and try to do something different, as original as possible, and it gets harder every year. If someone wants to write shit about our album, fine — as long as he says why he doesn't

like it. But whether he likes it or not, we do what we can to make Metallica as different and interesting as possible."

The fact remains that a lot of people do like Metallica, and their numbers are increasing. "Our fans can see what is real," Ulrich reasons. "What we do is honest and straightforward. It's just us being ourselves and not submitting to outside involvement. We try for our own sake to write things we like to play, and because of that

a lot of energy is created. Why does a kid in Oklahoma City like our music? I don't know and I don't want to know, otherwise in two years our sound will be forced. We've got to do what we feel like, musically, and get better naturally.

"Part of the reason Metallica works is the 'band attitude.' It's not like we bring in new people for every album. That's okay for some groups, but it's not a 'band attitude.' There's a sense of feeling, stability and spirit of four people/one vote. It's like the strength of a fist rather than one or two fingers. If there were new members on each record, it would get boring and useless. This way, we all stick together.

"It's a matter of vibe and tightness. We know how we want to sound and it's just a matter of capturing that on vinyl. Since *Puppets*, we've learned a lot, and every time we do an album, we're so much more knowledgeable. We know when a song is right and then we go on to the next thing.

"People join bands for different reasons," he concludes. "Business reasons turn it into a job, so we separate ourselves from that. That's why we don't like to clock in on a set schedule. Metallica is a way of life. That sounds like a cliché, but it's true. Everything that goes on in our daily lives has something to do with the band. We live and die for it, and that shows in our attitude and the overall way we come across. People can sense who is real and who isn't. This is a twenty-four hour a day thing. As long as we're honest with ourselves and make sure things aren't done for the wrong reasons, then that's good enough." □







# Heavy metal HAPPENINGS

by Andy Secher

Motley Crue have entered a Canadian recording studio with Bob Rock to finish work on their new LP. Originally the Cruesters were scheduled to begin recording last August, but since Rock was busy completing the new Cult LP at that time, the band decided to wait for their new knob twister and push their recording dates back three months. Expect to see the new Crue LP in local record stores in March; and according to those who heard this work-in-progress, it is gonna be a killer.

\*\*\*\*\*

Metallica's guitarist Kirk Hammett recently revealed an interesting means of analyzing his skill as a guitarist. Does he compare himself to the horde of thrash mashers out there? Does he pull out the latest CD by Yngwie? Nah. Kirk plays his 20-year-old Jimi Hendrix albums to see how far he still has to go. "Doing that really gives you a perspective on things," he said. "You might think you're getting pretty good, but then you put on Hendrix and you realize, 'Uh, no, not yet!'"

\*\*\*\*\*

The Kiss rumor mill keeps spewing out stories that the band may have seen their last days. Despite bassist Gene Simmons insistence that "we can't break up — we've got a contract for another five albums," it seems that outside interests — including Gene's new Simmons Records label — have cut into the band's schedule drastically. "I know they haven't even begun writing things for the next album," a band insider said. "That's very unlike them. There's obviously a lot of thinking going on within the group."

\*\*\*\*\*

Badlands, the new super group featuring former Ozzy guitarist Jake E. Lee, ex-Black Sabbath vocalist Ray Gillen, ex-Lita Ford drummer Eric Singer and bassist Greg Chasson, have been hard at work in Los Angeles on their new LP. Their music is a raw, bluesy style highly reminiscent of Led Zeppelin at their best. By the way, Badlands are the first signing of Titanium Records, a new heavy metal subsidiary of Atlantic Records.

\*\*\*\*\*

Forget all those Deep Purple breakup rumors you've been reading (including some that have crossed the hallowed pages of *Hit Parader*.) "We're all together, and we're all very happy that way," vocalist Ian Gillan said recently. "People like to talk about us, and I'm glad they do. I get worried about things only when people



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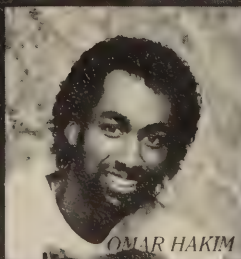
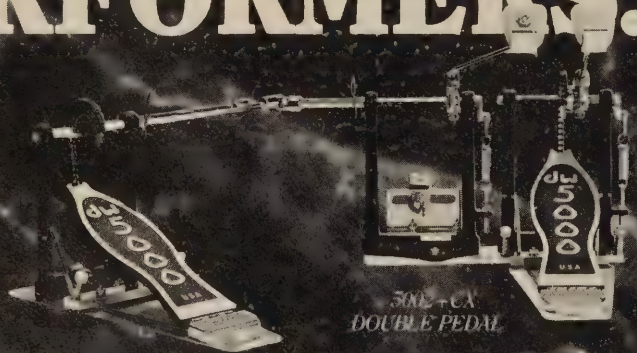
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*don't* talk about us. We had an incredible amount of fun on the road this past summer and we have every intention of keeping that fun going for many years to come."

\*\*\*\*\*

Accept — the German master blasters that some rock pundits wrote off last year after the departure of their longtime vocalist Udo Dirkschneider — are back. They've hired Colorado-based vocalist Dave Reece to handle the singing chores from now on and are in the midst of finishing up their new LP. "Having a new singer has given us so much more flexibility," guitarist Wolf Hoffman explained. "With Udo, we could do only one kind of song; with Dave we can do many. We're still a balls-to-the-wall rock band, but we don't mind being a little more commercial."

\*\*\*\*\*

David Lee Roth is more than a little pissed about the reception his recently completed tour received. It seems that Diamond Dave nearly had his prestigious Madison Square Garden gig in New York yanked out from under him when the show's producer almost cancelled due to poor ticket sales. Despite the problems, Dave kept a stiff upper lip, joking through backstage parties in fine fashion. "Hey, I'm having a lot of fun onstage with the guys who are in this band," he said. "What do I have to worry about?"

\*\*\*\*\*

Slash of Guns N' Roses would like to have one bit of information cleared up about his band. "Hey, we never, *ever* toured with Stryper," the dreadlocked guitarist said. "There was a story that said that in *Hit Parader* a few months back but that was bullshit. I don't think those guys and us could ever go on the road together — it just wouldn't work out for a lot of reasons."

\*\*\*\*\*

Ozzy Osbourne is gearing up to celebrate his 20th year as a rock and roll star. "It's amazing to think I've been doing this for that long," the Oz said. "My new album, *No Rest For The Wicked*, shows that I haven't lost a thing — except maybe some of my mind. But if I have anything to say about it, I'll keep doing this for another 20 years. They'll have to wheel me onstage so I can sing *Iron Man*."



Accept's Wolf Hoffman: "With our new singer we have much more musical flexibility."



David Lee Roth: Annoyed about response to his most recent tour.

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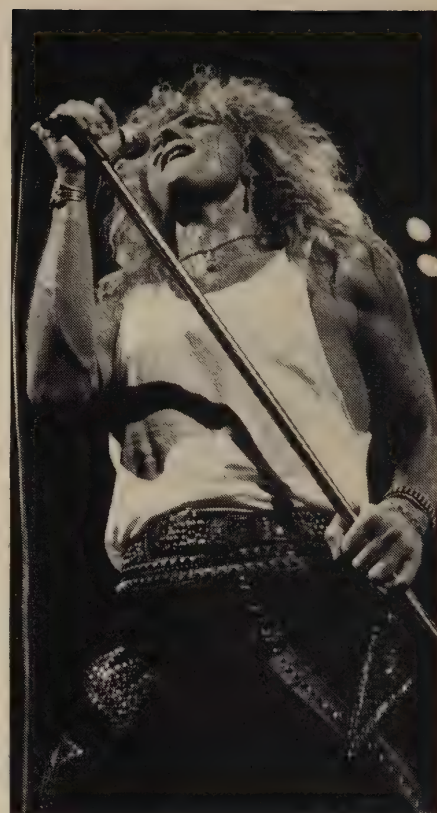
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We know we'll get a call in the morning after they read this, but it's got to be reported! Once again, breakup rumors are surrounding Dokken. Though the band has valiantly tried to present their best face during their most recent U.S. tour, word has it that guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown will break away from vocalist Don Dokken at the end of the tour. Of course, with these guys, every day presents a new twist to what has become one of the strangest soap operas in the rock world.

\*\*\*\*\*

A little time off the road has done wonders for the health of Whitesnake's David Coverdale. The man who recently suffered both a back injury which required surgery and a bout with a rare intestinal virus reports that he's feeling fit as the proverbial fiddle and is ready to begin the next Snake LP immediately. "Adrain Vandenberg and I have already written a few tasty bits," Coverdale stated. "We think this next album will be as strong as anything Whitesnake has ever done. We're most anxious to see if the wonderful fans out there agree with us."



David Coverdale: He'll soon be leading Whitesnake back into the recording studio.

\*\*\*\*\*

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☐ **Tape 10** Tobacco Road; Yankee Rose; Satch Boogie; Always With Me Always With You (Vai/Satriani).

☐ **Tape 11** Back In Black; You Shook Me; Rock You Like a Hurricane; No One Like You (AC/DC/Scorpions).

☐ **Tape 12** Daydream; Morning Star; The Taker; Tears of Sahara (Moore/Macalpine).

☐ **Tape 13** Talk Dirty To Me; Nothin' But a Good Time; Welcome to the Jungle; Sweet Child O' Mine (Poison/Guns N' Roses).

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\*\*\*\*\*

Hot on the heels of their most successful album and tour of their 15-year career, Aerosmith report they want to take a long break from the rock wars before returning to the studio in March. "Hey, one thing we've learned in this business is when to work and when to relax," vocalist Steven Tyler said. "In the past, we sometimes pushed ourselves too much, and that was bad news. We worked real hard on the **Permanent Vacation** tour because we wanted to. Now we just want to have some time off. But we'll be back — and it won't take us long."

\*\*\*\*\*

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# DEF LEPPARD

## Turning Up The Heat

### *Hysteria Keeps Rolling Along, A Year After Its Release.*

by Andy Secher

**T**hey're usually the forgotten men in any rock and roll lineup — the drummers and bassists who simply don't receive the spotlight time that guitarists and vocalists enjoy. Even in a band like Def Leppard, where all five of the group's members are high-profile personalities, bassist Rick Savage and drummer Rick Allen rarely get the magazine covers and fan adulation reserved for the likes of vocalist Joe Elliott and guitarists Steve Clark and Phil Collen. Does the lack of recognition bother these two happy-go-lucky rockers? Not on your life — as we discovered when we sat down with the Lep's rhythm team during a break in their latest U.S. tour.



ROSS HALFIN

Rick Allen: "This tour has really helped me come up with some new ideas for my drum kit."

**Hit Parader:** Do you guys ever feel the need to jump out and grab the spotlight from the other members of the band when you're onstage?

**Rick Savage:** (Laughing) Actually, with our center-of-the-arena stage, all of us get our share of time in the spotlight. There are four sides to that stage, and four of us who move around, so everyone has his own side of the audience to play to. It's great for your ego. The only trouble is when we play places where we can't use that stage — especially places like Japan and Europe. Then it seems like we're all on top of one another. That's when you want to say, "Hey, get away from me, you're in my spotlight!" (laughs)

**Rick Allen:** I don't have that problem. I'm stuck at my drum kit banging away. But I do get a kick out of watching everyone else run around like madmen when we're onstage. When we first started using the big American stage, everyone was running around like they didn't know exactly where to go — and they didn't! But as the months went by, it became like a smoothly running machine.

**HP:** What are some of the highlights you recall from the *Hysteria* world tour?

**RS:** This may sound horrible, but we're such a boring bunch of guys that there really weren't that many exciting things that happened. Our lives tend to be very quiet when we're away from the stage. It's not too likely you'll ever read about us in any of those scandal sheets. But we did have a great time on this tour. Because we had been off the road for so long, the chance to





**Rick Savage:** "We're such a boring bunch of guys. Exciting things never happen to us."

get up and play for people never got tiring. I don't think there was one night when any of us said, "Oh, I really don't feel like going on tonight." We all had our moments of having a cold or the flu, but at show time we were always ready.

**RA:** Because of my accident, I had a lot of questions to answer in my own mind on this tour. I know that the other guys were anxious to see

how I'd hold up, playing night after night. After all, when a guy had the kind of injuries I had, that's a pretty obvious question, and I was concerned too. I really knew I could do it, but to me, the most exciting part of the tour was getting more and more comfortable with the technology of my drum kit.

**RS:** Come to think of it, having Rick perform as

well as he has is the unquestioned highlight of the tour. He's such an inspiration to us all — even though he'll probably get a swelled head if we keep telling him that.

**HP:** Rick, do you plan on changing your drum kit around on upcoming tours?

**RA:** The technology is always improving, and while I've been on the road I've had a number of ideas about how to make the kit better. All those will hopefully be incorporated into the kit the next time we go on tour. I've added some new things while we've been on the road this time too, but the technology we're using is still in its infancy. Things will only get better in that regard.

**HP:** The band recently released a home video entitled **Historia**. How did you come up with the concept for the video?

**RS:** We really didn't want to do an entire in-concert video. We wanted to pull some of our old clips and bring the band's story right up to date with the latest videos we have done for television. It was an interesting project, though some of the things we've unearthed — especially some of the television clips from 1979 — are pretty embarrassing. We thought we all looked and acted so cool back then, but now when we see ourselves, we want to gag. Our haircuts were pretty awful.

**RA:** Our manager came up with the title **Historia**, which plays off of **Hysteria** but lets everyone know that this is about the band's history — clever, huh? I don't know how comfortable any of us have ever felt about videos and things like that. We're musicians, not actors. But the whole video is pretty entertaining, and if fans are into Def Leppard we're pretty sure they'll like it.

**HP:** We've got to ask one obvious question. It took nearly four years for the band to complete **Hysteria**. Do you think we'll have to wait that long for the next album?

**RS:** Oh God, I hope not! Don't forget the circumstances we had to put up with while we were recording **Hysteria**. We had some troubles in the studio with producers and, of course, Rick had his accident. So the amount of time we spent between albums certainly wasn't all on recording. We do tend to tour for a very long period, and we certainly don't want to make people sick of us. So we probably will take a little time off once we finish this tour. But with any luck we'll be back in the studio working as soon as we've had a little vacation.

**RA:** Actually, we're all pretty lazy. (laughs) We'll probably take some time in the sun, then start making plans to get together, and then just start delaying them. Actually, I think we're all rather anxious to keep the momentum we've built going. With all that time between albums, we lost some of the momentum we had built with **Pyromania**, and we don't want that to happen again. I guess we'll just have to make sure we keep ourselves healthy and happy so we can avoid any more delays in the future. □



GUNS

N'

ROSES

# Reaching Their Destiny

by Andy Secher

## Slash Explains The Drugs, The Sex, The Violence, The Shocking Truth.

**I**t takes a unique performer to get by on one name. Elvis could do it; Fabian couldn't. Cher gets away with it, while Liberace... well, we'll just let the ol' queen of the Steinway rest in peace. A new star to add to the list of single-name phenoms is Guns N' Roses' guitarist, Slash. With his mop of curly black hair obliterating his face, that infamous top-hat and his instantly distinctive guitar lines, Slash has quickly established himself as one of the most recognizable forces on the hard rock scene. Yet for all of his stage swagger and album panache, Slash has remained an enigma. We figured that the release of Guns N' Roses' new EP, **The Drugs, The Sex, The Violence, The Shocking Truth**, was as good a time as any to sit down with the man himself and try to unravel the puzzle.

**Hit Parader:** Rumors are still floating around about the turmoil within Guns N' Roses. What's the real story?

**Slash:** I really don't give a shit about the rumors that are out there. We hear stories every day that somebody in this group has overdosed, or something to that extent, but it really doesn't bother us. All it does is make the kids even more interested in the band, and that's cool. There's no problem within the band — we are all together, laughing at what people say about us. The truth is that there's nothing anyone can say that can hurt this group.

**HP:** But don't you feel your image has become even more important than your music in some ways?

**Slash:** Nah. I don't sit there and think about our image — it's just the five of us sticking together, trying to keep this gig going. If I had to sit around worrying about our image, and if that image had become more important than the music, I'd have a head full of gray hair. The fact is that there are some kids who are brought up so straight-laced that a band like ours is really fascinating to them. But I think those fans are reacting to the music as well as to the way we look and act. But we're just us — we're not an image.

**HP:** There's been a lot of hype about the band since the release of your first album, **Appetite For Destruction**, late last year. Is there ever such a thing as too much hype?

**Slash:** There has been a lot of fucking hype — it's like we're the Stones or something. At first maybe that did overshadow the music a little, but all we could do was just keep playing until we started getting respect as being a half-decent rock and roll band — and notice I said *half* decent. We still have a way to go before anyone can consider us more than that.

**HP:** Your new EP has caused a bit of a commotion because it's all acoustic. That's a gutsy move for a band who's enjoyed double-platinum success as a hard rock band, isn't it?

**Slash:** It's just good music — that's all that matters. There are four songs on it, and the biggest decision we had was not whether to put out an acoustic EP or not, it was what version of the songs we wanted to release. You see, we had two different versions of the songs. We had this great, sloppy, all-acoustic thing we had recorded when we were all sitting around drunk, and we had this other one where we rerecorded those songs separately, like we were session musicians. I really like the first version best, and that's what we came out with. The other one, the one I don't like, was done out of panic just before we went on the road last summer, and it just doesn't have the feel that the other stuff has.

**HP:** But, again, isn't it risky to put out an EP that's all acoustic?

**Slash:** No. You've got to remember that before **Appetite** came out we had released an EP called **Live Like A Suicide** which had acoustic stuff on it too. We've always done unusual things. The new EP was just something we wanted to do, and that's enough motivation for us to do *anything*. The music is very indicative of what Guns N' Roses is all about. There's nothing wrong with doing acoustic music — no one ever got pissed off at the Stones for doing an acoustic song or two.

**HP:** But are we to surmise that this is the direction the band will pursue on your next full-length LP?

**Slash:** Nah. If we did a 12-song all-acoustic album, people would freak out a bit. This is just a little surprise for the fans while we go into the studio to work on the second album. I don't think there will be too many problems caused by it.

**HP:** How is that second album shaping up?

**Slash:** We've already done a lot of work on it, and to be honest, I'm not too worried about it. The only thing I'm worried about is getting all five of us in a room at the same time. With all the traveling we do, and being as spread out as we've been, that's not easy. The last time we had a break from the road, Izzy [Stradlin], Duff [McKagan], Steve [Adler] and I got together and we came up with eight or nine really good songs. And Axl has a ton of great lyrics he's worked up. So, as far as I'm concerned, that second album will blow this one away.

**HP:** Do you feel pressure trying to top a triple-platinum LP?

**Slash:** Not really, because we really weren't dependent on a single to break the album. *Sweet Child O' Mine* got some Top 40 airplay, but there wasn't a big song that broke the entire album. It was the record's depth of good songs. That we can match, or even top, next time around. In fact, I don't think we'll even release a single from the next record. We only did *Sweet Child O' Mine* because the record company really wanted us to.

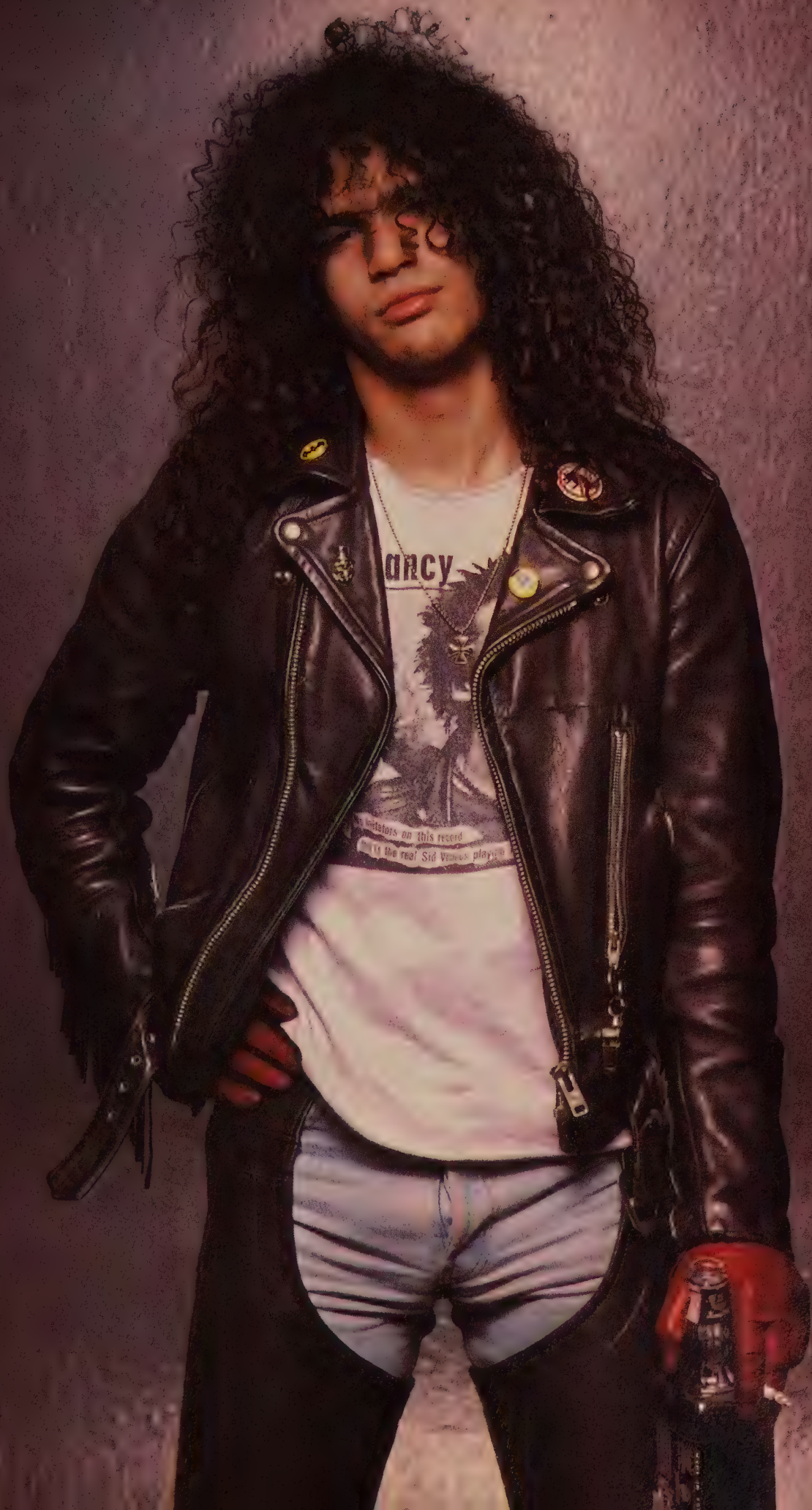
**HP:** One last thing. Tell us the wildest, wackiest, weirdest thing that's happened to you on the road over the last year.

**Slash:** That's a tough one because there are strange things going on with this band almost all the time. But the weirdest one probably was when we got off the road with Iron Maiden and I checked into this hotel and went to sleep. Early in the morning, I was woken up by this sound that was like someone getting hit over the head with a tire iron or something — a really sick noise. What had happened was some guy had jumped off the roof and hit the ledge outside my room on the way down. I had the curtains pulled down, because I hate the morning light, so I didn't look to see what was going on. But then our tour manager came knocking on my door asking if I was alright. He thought I had jumped out the window. It was really bizarre. The poor guy who had jumped was splattered all over the sidewalk — it was a real mess. They didn't even come to get him for four hours. The sickest part was that our tour manager, who had a room facing what went on, put up cards grading the jump like he was an Olympic diving judge.

**HP:** Just another day in the life of Guns N' Roses, huh?

**Slash:** Yeah, sometimes things do get a little weird around here. □





Neil Zlozower

**Slash**



# CINDERELLA

## Life On The Gypsy Road

Philadelphia Metal Men Prove They're Hot Stuff With **Long Cold Winter**.


by Hank Armstrong

**T**he lonesome acoustic guitar notes of *Bad Seamstress Blues* waft out of the stereo speakers, capturing the flavor of an old black bluesman sitting on a riverbank, picking out a tale of woe. Then, just as one begins to grow comfortable with the bluesy feel, a big bass drum kicks in, guitar chords crash and the singer takes off on a raspy vocal reminiscent of the late, great Bon Scott. It's as if two totally different musical styles have been homogenized into a single whole — a fact that makes the style's developer, Cinderella's Tom Keifer, rightfully proud.

"I've always wanted to blend my influences with the stuff that's happening today," Keifer said, explaining the motivation for the music on Cinderella's latest LP, **Long Cold Winter**. "It's funny because, depending on the kind of music the people who listen to the album are into, they say that some of the music sounds like old blues, some say the Stones and others say Led Zeppelin. Well, all those things were big influences on me, so it's only natural that they should pop up in my music. This is a 'roots' album in many respects — it's got a lot of real bluesy stuff on it. You don't hear too much of that anymore."

Before one gets the impression that Cinderella's latest vinyl opus is more Howlin' Wolf than contemporary metal, let it be said loudly and proudly that **Long Cold Winter** kicks some serious ass! Cuts like *Gypsy Road*, *Last Mile* and *Fallin' Apart At The Seams* may be based on blues themes as old as rock and roll itself, but Cinderella has injected these songs with enough rock vitality to power a small town for a year.

"I had to talk to a lot of people about the album while we were recording it, and it was very hard to describe exactly what we were



Jeff LaBar: "Our live show is really a lot better this time out."





Tom Keifer: "This is a 'roots' album in many respects."

doing," Keifer explained. "I'd start saying that the album was real bluesy, and I could just sense that they didn't want to hear that. They wanted this to be the exact same album we did last time. I think this record's every bit as good as the last one — in fact it's better — but it's different too. We cover a lot more musical ground. But it's a great rock and roll record, and I'm not shy about saying that."

Creating *Long Cold Winter* certainly wasn't easy for Keifer and mates Eric Brittingham (bass), Jeff LaBar (guitar) and Fred Coury (drums). Some of their problems — such as

those with producer Andy Johns, and with Coury — have been well-documented in previous *Hit Parader* features. Other problems — notably the mental strain of coming up with an LP to surpass the band's double-platinum debut, *Night Songs* — haven't been discussed until now.

"Yeah, I felt the pressure," Keifer said. "But I'm a pretty easy-going kind of guy — at least until I get into the recording studio. We were really well-prepared when we went into the studio this time, and until we ran into these problems with Fred and Andy, things were fine. Once those difficulties started, things got a little

crazy. But we all survived, because we really believe in Cinderella and the music we make."

The variety of problems the band faced caused them to delay the album's release for three months. By the time the disc was finally released last July, the group had already lost a lucrative European tour with Judas Priest. But, as things worked out, Cinderella was able to pick up the American leg of the Priest road jaunt and help turn the tour into one of the most successful ventures of the year. Playing a tight 50-minute set that mixed their new material with such earlier favorites as *Somebody Save Me*, *Shake Me* and *Nobody's Fool*, Cinderella further expanded their audience, laying the groundwork for a headlining tour which is now staring them squarely in the eye.

"The Priest tour has been perfect for us for a number of reasons," Keifer said. "I guess the most important reason is that it allowed us to reach an audience that really hadn't known too much about us before. Last time, we went on the road with people like David Lee Roth and Bon Jovi, and while those are incredibly good tours, our audience and theirs are pretty much the same. With Priest, on the other hand, we were able to reach the real headbangers, and despite what some people might like to think about us, we can rock as hard as anyone.

"But we helped them too," Tom quickly added. "The tour did very well, and we know that we had a lot of our fans there. Some of the guys in Priest were saying that there seemed to be more girls in the audience than usual. We'll take credit for that. That's why the tour worked so well — we brought in people who might not have come to a Priest concert, and we were able to reach fans who normally might not have come to one of our shows."

Though Keifer is as confident as they come when discussing Cinderella's talents and their ability to attract fans on the road, he remains just a little shy about plans for Cinderella's oft-discussed headlining tour. After all, with two consecutive multi-platinum LPs under their belts, it's not like the Cinderellas will be hurting for fan support. Keifer is well aware of that, but he insists he wants the band to wait until the time is perfect for Cinderella to take on the responsibility of headlining their own arena show.

"Maybe we're just lazy," he said with a laugh. "Nah, that's not it, but it is a little scary to think about going out on your own. It places a lot of responsibility on your shoulders that you just don't have when you're the special guests. In all honesty, I'd like to see us wait until the next album comes out before we do a big arena tour. But if the demand is there sooner, and it seems like it is, we probably will end up headlining now. But we've got to find just the right opening act, and we've got to make sure that our stage show is as good as it can be. We don't want to go out there and embarrass ourselves. That's one thing I don't think you'll ever see Cinderella do." □



# OZZY OSBOURNE

## Wicked Ways

*The Metal Madman Proves Once Again That There's No Rest For The Wicked.*

by Winston Cummings

**T**he Oz is at it again. Rock's lovable loon — the craziest man ever to hit the concert stage — is back, doing what he does best: creating some of the most dynamic and energetic music ever heard by mortal man. But for Ozzy Osbourne, the success of his latest LP, **No Rest For The Wicked**, means a great deal more than just a continuation of his platinum-coated winning streak. You see, things haven't gone that well for Ozzy in recent years, with members of his band defecting and personal problems interfering with his musical drive. Now, however, with a realigned band — featuring guitarist Zakk Wylde, drummer Randy Castillo and bassist Terry "Geezer" Butler — and his personal fates on the rise, Osbourne can once again focus his energies on re-establishing himself as the Godfather Of Heavy Metal. Recently we caught up with the always-unpredictable Ozzy to discuss the current state of his life and his music.

**Hit Parader:** Ozzy, there's been speculation recently that you've grown tired of rock and roll. Is that the reason there was a two-year gap between your most recent albums?

**Ozzy Osbourne:** Believe me, I didn't want to take that long. I just became a victim of circumstances that were beyond my control. I always seem to end up the victim of somebody else's whims, and this time was no exception. This particular time, I had to battle my own problems, as well as the problems brought on by musicians who didn't seem to share my desire to work. But that's all in the past. I don't even want to think about it. I really want to keep a very positive attitude now and I'm determined to do it. I have every reason to be positive, because the album is great and the band is working out very well.

**HP:** It sounds like you're still trying to convince yourself to be happy.

**OO:** Well, I'm not the happiest person in the world at times. That's just the way I am. Sometimes it's just the mood I'm in; other times I get unhappy because I'm struggling to give up drinking. That's something that always changes

my mood. I've battled against the bottle for a number of years now and the sad fact is that I've discovered that I'm happiest when I'm drunk. That's a hell of a thing to realize isn't it?

**HP:** Do you consider your current world tour more work than fun?

**OO:** That changes from night to night. I'm very happy to be back on the road, and I'm positively thrilled about the band and the chance to play with a talent like Zakk onstage every night. But I'd be lying if I said there weren't nights that are a real struggle for me. There are always times when you just don't feel like getting onstage and working your ass off for two hours. I'm a lazy fuck at times. But, thankfully, I've got my wife on the road with me, and whenever I get like that she'll grab me by the scruff of the neck and knock some sense into me. She's a strong woman, and I love her for it.

**HP:** Let's talk about the new album a bit. What makes it a special album — or not so special — in your eyes?

**OO:** It is very special to me, and the main reason for that is Zakk. I'm not saying the songs aren't

very good, and my singing is the same as always, but Zakk's contributions really gave the album a kick in the ass. I'm back to playing the heavy kind of rock that I played with Sabbath and on my first solo album when Randy Rhoads was in the group. Since Zakk was a big fan of Sabbath's, and he was a fan of Randy's too, he stepped right in and picked up where I should have been three or four years ago. I'm not saying that some of the albums I've made in recent years haven't been good, but I just feel more comfortable playing this kind of music.

**"Do you mean am I going to die? I hope not!"**

**HP:** You're playing a lot of the new songs live this time. Don't you think that fans want to hear the old songs too?

**OO:** We're still playing the classics, like *Crazy Train* and *Mr. Crowley*, and those sound better now than at any time since Randy died. But we think the new material is so strong that we should feature a lot of it in the show as well. It's a strong show, with songs from throughout my career. In fact, with Geezer in the band and Zakk's love of my past, we've brought a lot of the old Sabbath songs back too — Geezer wrote those.

**HP:** How has Geezer reacted to being back on the road? After all, it's been a few years since he's been on a tour of this magnitude.

**OO:** It really hasn't been that long. His last tour with Sabbath, I guess, was in 1985. So he really hasn't been off the road that much longer than I have. But he's having a great time, and I love having him around. He's a great influence on me, a real steadying force. And on top of that, he's a great songwriter and musician as well.

**HP:** How are you holding up under the rigors of the road?

**OO:** Pretty well. I'm having fun most of the time, and that's all I can ask. I miss not being with my family as much as I'd like, but they come out as often as they can — especially when the girls can get away from school. I was thinking of bringing them over and putting them in an American school for the time we're on tour, but I don't know how fair it is to disrupt their lives like that.

**HP:** So it's safe to say that this isn't the end of the line for Ozzy Osbourne.

**OO:** How do you mean that? Do you mean am I going to die? I hope not! (laughs) As I've said many times before, if it wasn't for rock and roll, I might very well be dead now. Thankfully, my life has expanded in the last couple of years to include my wonderful wife and family. But rock and roll is still in my heart and soul as much as ever. Without it, I might as well be dead. □







# BON JOVI

## The Mania Returns

Jon And The Boys Show They're In Fine Form On **New Jersey**.



MARK WEISS

**Bon Jovi (left to right): Tico Torres, Jon Bon Jovi, Richie Sambora, Dave Bryan, Alec John Such.**

by James T. Reynolds

**W**hen your last album sold over eight million copies, what do you do for an encore? That's the dilemma facing Bon Jovi these days, but instead of worrying about the possible pitfalls that may lie ahead, this band of rock and roll renegades have tackled the problem head-on, producing a new LP, **New Jersey**, that may well be superior to even its illustrious predecessor, **Slippery When Wet**, in terms of its sheer musical power. Jon Bon Jovi, Richie Sambora, Tico Torres, Dave Bryan and Alec John Such, were never worried about whether they could match the musical quality of their last vinyl venture. They knew they simply had to make another Bon Jovi LP — in their hearts, they all felt that would be good enough.

"Hey, it wasn't like we suddenly learned how to write songs on the last album," Jon said. "We've always been pretty good at that. I think last time we went into the studio with a better attitude than ever before, and it showed in the music. **Slippery When Wet** was our statement of purpose. It was the album where we really showed everyone what we were capable of doing. But, you know, we didn't really do anything that different from what we had done before. People just reacted to it better. Radio had discovered rock and roll again, and with the kids out there calling them up and telling them to play the new Bon Jovi record, they really got behind us.

"This time, we went into the studio with the same kind of conviction we had last time," he

added. "We're not the kind of band that's gonna sit around with real smug looks on our faces and think how great we are. We're musicians, and we love making music. If anything, we were determined to make this record even better than the last one. But we weren't gonna do anything differently. It amazes me sometimes to hear about these bands who have some success with a record, then come back with a totally different approach on the next record. All that says to me is that they weren't happy with the music they were making. In this band, we're real comfortable with our music. We always have been and I hope we always will be."

If the frenzied response Bon Jovi's new album has already received is any indication, a lot of people are real comfy with the band's



Jon Bon Jovi



JEFFREY MAYER



Richie Sambora





**"We just went into the studio with the same conviction we had last time — and even better material."**



EDDIE MALLUK

**"When we're on the road we really are a family."**

approach these days. Perhaps no hard rock album this decade has been as eagerly awaited as B.J.'s latest viny venture, and everyone from radio and television programmers to fans from Austria and Anaheim seem to believe this record may well emerge as the most successful rock album of all time.

Advance orders for the disc have already topped three million copies in the U.S. alone (three times what is considered a "phenomenal" advance order rate), and talk of the band's U.S. tour has inspired promoters in some cities to book as many as seven shows for the Bon Jovi boys. We seem to be entering the age of Bon Jovimania — an age rock fans will long remember.

"What turns us on about the excitement the album is causing is a lot different from what most people think," Jon said. "Everyone thinks that it's all the money that's the exciting part, but it's not. What turns us on about the album doing well is that when we go on the road, we know there will be a lot of people there. That's what gets us excited. With the success of the last few albums, we now have more money to put on a better show. The better the shows, the more people come to see 'em.

"People seem to forget that this is the first time we'll be headlining right from the start," he added. "We were on tour for so long last time that everyone seems to forget we began as an opening act. That's the reason

we're so excited this time. I really hated being an opening act, and I pray I never have to do it again. I always wanted to think that our band was selling the tickets, but when you're opening, you can't have that attitude. It's a great feeling to be onstage in front of thousands of people and know that they spent their hard-earned money to come down and spend some time with us."

This is obviously one "rock star" who hasn't let the fame, fortune and women go to his head. Sure Jon and the boys have a good time. In fact, some of their backstage carousing, and back-seat rabbleroxing has reached legendary proportions. But Jon has his feet firmly planted in reality. He knows who he is, where he is and how he got there — and he's never gonna forget it.

"I'm not into the whole star trip," he said. "I still feel really strange when I have to get into a limousine. I'd rather just walk a few blocks and have a chance to meet the fans. Sometimes that's impossible because things get a little crazy, but if it was possible I'd just walk everywhere. I'm not into that whole West Coast mentality of fast cars and fancy homes. I love cars, and I've got a nice place to live, but I'm still just a guy from Sayreville, New Jersey. We like to keep things simple around here.

"We're all still the same guys we've always been," he added. "Alec still walks around in sweat pants and Richie grabs a sandwich at the

nearby 7-11, and I still love going down to McDonalds. We still wear our jeans and T-shirts and act like normal guys. We *are* normal guys. We're the same as the guys who are sitting in the upper deck at our shows. Hey, I used to go to Madison Square Garden and sit way up on top and cheer my head off for my favorite bands. I know how it is, and I'll remember that for as long as I live."

It's hard to believe that a band who's grossed an estimated \$50,000,000 over the last two years from album sales, concert revenues and other rock-related fields (T-shirts, posters, programs) can maintain a "guys next door" attitude. But the Bon Jovi boys pull it off. These are five rock and roll brothers who shared hard times a few years ago and are now sharing the good times today.

"We're always there for one another," Jon said. "I know I always stress that, and people never seem to believe me. But we are a real family — especially when we're on the road. We don't put on an act when we go onstage. We just take the same feeling of fun that we had in the dressing room and bring it to the stage. You can't fake that kind of feeling. Some bands try to, and the kids see right through 'em.

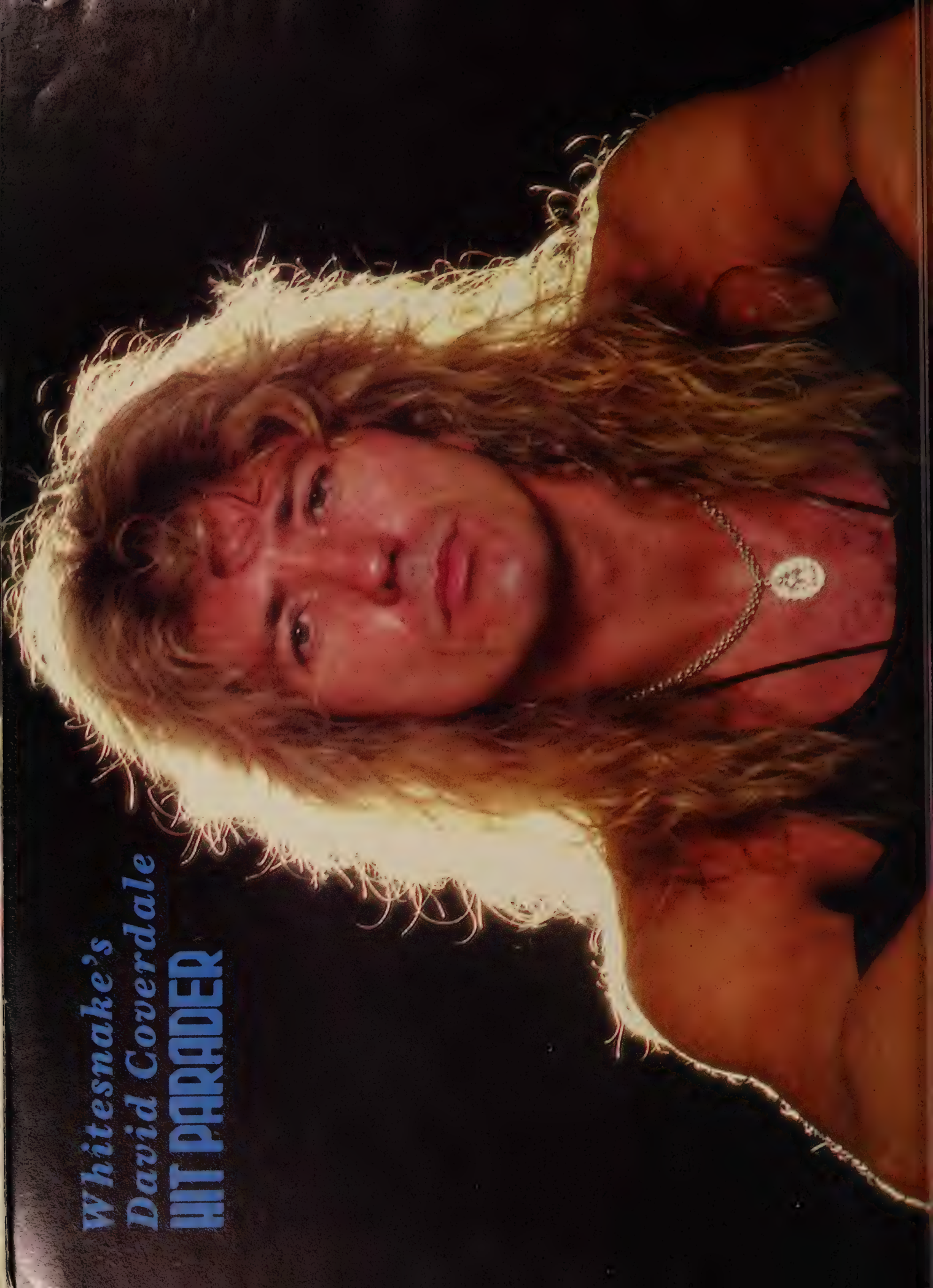
"You can tell what kind of day we're having just by looking at us," he added. "We never could run for political office because we're always very honest with ourselves and with each other. That's what makes a great band and great friends. If we have a problem with one another, it comes right out in the open. We settle it right then. But the best part is we just don't have too many problems. We all get along great because we're just five guys who are having the time of their lives."

So all is well in the land of Bon Jovi. The album's kicking ass on the charts, the tour is about to begin and the guys are getting along famously. We had to find out if something, *anything*, could rile Jon up a bit. To paraphrase comedian Jay Leno, we wanted to know if Jon had a beef. He had to think a bit, but he finally came up with one — and it was a surprising one at that!

"You know what annoys me?" he said. "The idea that we're some sort of fabricated Hollywood band. That really bothers me. We've always been a rock and roll band. We've never stressed putting our faces on album covers, and we never tried acting in our videos. Most of the videos we've done, especially the newer ones, were just us onstage doing what we do best. There was no bullshit. Yet some people still think we're gonna jump at the next offer to move to Hollywood and star in some teen-dream movie. We want people to realize that the essence of this band isn't the way we look or the kind of videos we make. It's that we write good songs, play well onstage and know how to entertain the fans. Looking good will keep you in the spotlight for a few weeks. Playing well will keep you there for a long time." ■



*Whitesnake's*  
*David Coverdale*  
**HIT PARADER**









# BRITNY FOX

## Learning The Ropes

*Philly Rock Brigade Strut Their Stuff On Debut Disc.*

by **Adrianne Stone**

**S**ometimes things have to fall apart before they come together. Sometimes, for every step forward, one must take two steps backwards. Sometimes just setting your sights on a dream is not enough, 'cause this big, bad world of ours hides surprises behind every door of opportunity. Sometimes the only thing you can be sure of is your belief in yourself. In your talents. In your desire to sacrifice all in the face of incredible odds to find success.

This is why, when "Dizzy" Dean Davidson returned home to Philadelphia from a failed talent search to find his pal Michael Kelly Smith sacked from Cinderella on the eve of their signing with PolyGram, his future was clear. He and Michael wouldn't lick their wounds or

wallow in self-pity. Instead they made a pact. They swore they would form a group that would make the music world sit up and listen.

The determined pair recruited another ex-Cinderella man, drummer Tony "Stix" Destra, and bassist "Wild" Billy Childs, and dubbed themselves Britny Fox. "One thing we had between the four of us," says blue-eyed guitarist/vocalist Davidson, "was total dedication. We'd been doing this all our lives and had played in endless amounts of club bands. From day one, we just said, 'We're not gonna *try* to do this. We're gonna *do* this. We *have* to do it.'"

So the four set to work writing material, combining the catchy riffs of Kiss, Slade and the Rolling Stones with Dean's raspy vocals and the group's puncy melodies. Ultimately, Britny Fox's style evolved — an original, gritty rock sound with a bluesy edge.

Things looked good for the band. Their penchant for frilly clothes and form-fitting leggings had once again become acceptable to rock audiences, and they still maintained their masculinity while presenting themselves in such get-ups. Their constant rehearsals and dedication to their goal came to the attention of several independent record labels. It looked, in 1986, as though Britny Fox's time had come.

Then disaster hit. Tony was tragically killed in a car accident, leaving the band emotionally and professionally crippled. "The biggest regret I have," says Dean, "is that Tony is no longer with us."

But life does go on. So, even as the three mourned the passing of their friend, they resolved to pick up the pieces. "After losing Tony," says Dean, "we knew he would have wanted us to carry on. We had to do it for him."

But most important, they had to do it for themselves. Ex-Waysted drummer Johnny Dee



KRASNER/TREBITZ

Britny Fox (l. to r.): "Dizzy" Dean Davidson, Michael Kelly Smith, Johnny Dee, Billy Childs.





**Michael Kelly Smith:** This former Cinderella guitarist was one of Britny Fox's founding member.

became their new stickman, bringing with him the love of good time rock and roll and the vital hunger needed to cement his relationship with the original trio. Finally, their fate began improving. "We were real lucky to hook up with a great manager and earn advance press," says Dean. "People heard about us through tape trading of our demo, and things just ricocheted.

The tape started selling, then it just took off. That's what landed us a deal."

The band's resulting debut album, **Britny Fox**, heralded their triumphant entry into the rock forum. Their first video, *Long Way To Love*, won overwhelming response in fan polls on MTV and further broadened their audience. "We put everything we had into the first album,"

says Michael. "I mean, we worked a lot of years to get the whole thing together, and we wanted to make an album that was worth every cent our fans spent for it."

The package, a slick photo-covered display of the band, could tag them as a "poseur" group, but the guys don't think they'll be pigeonholed. "People are just gonna decide for themselves," predicts Dean. "I mean, we have a glam look, but there's a combination of a lot of bands in our style, and I'm not afraid to admit it. There's a bit of Prince, some early Heart, a taste of Slade, Nazareth and Kiss... it's all in there, because no band can come out today and say, 'Uh! I made this all up! I'm original!' There's no such thing as original. Everybody gets something from everybody else. And there's too many bands out there fighting each other, slagging each other. All the different types of rock bands — thrash, punk, hardcore, pop, glam, rock — we all gotta stick together. There shouldn't be any fighting."

Practicing what they preach, the foursome harbor no ill-feelings towards Cinderella for past indiscretions. "The bitterness is over," Dean claims, insisting it was fate that they came together in this manner, fueled by hurt, anger, depression and the single-minded desire to succeed.

Already, music industry insiders predict a great future for the group. They have earned a reputation as hard-working musicians with business savvy. Michael points out, "We've learned about business as we went along. We've done our homework. We went into this knowing what we had to do and we did it."

With a clear picture in mind of what their public expects, Britny Fox have infused their shows with all the pomp and excitement fans delight in. "It's a high-energy show," explains Dean. "We take what's on the album and translate it onstage as a live, fun, rock and roll performance. A lot of energy, a lot of movement, a lot of feeling is behind it.

"We have fun with the audience," Dean continues. "The movement and expression is loose. There's always something to look at." Michael notes, "It's theatrical in the sense that there's a lot of movement, not necessarily that there's a lot of flashpots and bombs. Everything is real spontaneous."

Perhaps most important in the long run, the band have retained their early hunger and determination. Even though many of their songs center on basic rock and roll topics — sex, good times and the pursuit of happiness — they're not empty words. "We're not a political band at all," claims Dean, "but there is a message in our songs. We tell the kids to be confident, keep the faith, rock and just have fun. The important thing is to believe in yourself. You can do it, don't give up because you fail when you stop trying — that's what our songs are all about. Go for it!" □



# POISON

## Picture Perfect

*Platinum Party Animals Kick Off Their First Headlining Tour.*

by Al Farkley

**"W**e went out there as a band, with nothing but attitude and the ambition to make it," Bret Michaels says. "And it worked."

You bet it did! With their 1986 debut, **Look What The Cat Dragged In**, and this year's followup, **Open Up And Say... Ahh**, Poison have struck platinum several times over. Despite the critics. Despite the indifference of a record industry that passed on them time and time again. And now, with their vinyl potency established, they're busy tackling the next hurdle — honing themselves into a first-class, fuel-injected, high torque headline arena attraction.

"The first time we went out on the Ratt tour," Michaels recalls, "was the first time we'd played in a place that held more than three hundred people. But we knew that hard rock and heavy metal bands *have* to develop a great live show if they want to survive."

Not long before those fateful shows, however, the band was trapped in the small-time gig circuit of eastern Pennsylvania bowling alleys and VFW halls. As Michaels explains, "The reason we moved to the West Coast is that it's too easy to get scattered back East. It's easy to start spending your money on a car. On getting your own house. Things that have nothing to do with making music."

It's also too easy to get sloppy about matters like scheduling regular rehearsals, he notes. "But when you're living together, all four of you in a one bedroom apartment, you keep an eye on each other. When someone gets lazy or out of line, you bring 'em right back in by saying, 'Man, the reason we're out here is to become successful.'"

For Poison, unfortunately, success took a long time, with band members struggling to make ends meet by working dead-end jobs. Even after they broke into the L.A. bar-and-club circuit (often paying the club owners to let them play), music industry interest in the band was virtually

nil. As Michaels recalls, "*Cry Tough* was written about that. The night we wrote it, we were sitting in the warehouse that we were living in. It was two in the morning and we were real depressed, cause we couldn't get a record company interested in us to save our lives."

Needless to say, plenty of people are interested now. With two multi-platinum albums under their belts, Poison have been touring with a vengeance — making up for lost time. "I love traveling," Michaels says. "My dad travels. He works for the government as a computer specialist. He programs environmental computers and all that stuff. He used to travel all over the United States and Canada, and when I was little, I used to travel with him."

Mind you, Poison isn't on the move all the time. Every night after they finish playing, they spend a good ninety minutes relaxing in the dressing room, meeting the fans who are lucky (or well-connected) enough to score a backstage pass. "Then you meet a beautiful girl," Michaels says, "and ninety minutes turns into all night. When we played our hometown of Hershey, Pennsylvania not too long ago, we raised total hell. We trashed the dressing room... had fun — though not in a violent way."

But Poison are too new to the rigors of the road to have developed any tried-and-true touring formula. As the singer says, "You've gotta roll with the punches. If you don't like to travel, this is the *worst* business in the world. You go to bed in the bus at two in the morning, then wake up at eight in a completely different city."

Disorienting? Sure. But there's really no other way. "If you want to be a recluse musician," Michaels says, "and all that matters to you is the music, and you don't want anybody to hear it and you just want to play for yourself, then you should get an acoustic guitar and move into a cave. I want people to hear our music. I like people to *enjoy* what we're playing."

But things can get strange on the road, particularly when it's 4 a.m. and you're stuck in a hotel room in the middle of nowhere. The

trickiest thing Poison have had to deal with, Michaels says, "Is that line between reality and fantasy. Sometimes I'll sit and think that a year ago we were playing a club in this town, and now we're playing the Coliseum. You can't really think about it too much. On one hand, I've got my feet on the ground. At the same time, I'm stranger than anybody ever gives me credit for."

And, critics continue to snipe, claiming Poison's music and image are too derivative, too slavishly patterned after everyone from Motley Crue to Van Halen to the long-gone New York Dolls. "To say I'm not influenced by those bands would be an out-and-out lie," Michaels admits. "But anybody who says they're completely original has to be from another planet. Your influences come out in your music, though I don't think we've ripped anybody off. Chords are chords. I can't make up a demented chord on a guitar that's not going to sound like something someone has heard before. What's important is how you come across, how your attitude is different from that of other bands."

Attitude, for Bret Michaels anyway, seems to be the key. Whether Poison are still around ten years from now, or whether they burn out before they even get around to making a third album, that attitude isn't likely to change. "I was playing music and raising hell long before anyone knew who I was," Michaels says. "I'm sure I'll be doing it long after anyone gives a fuck who I am."

But as Michaels often stresses, there are four individuals in Poison. "It's not just Bret Michaels and the band," he says. "I never want it to be that way. If, in the far off future, we all go our own ways, each person will be able to hold his own. The biggest godsend for us is that we get along great. There's no bad attitude. No, 'This is *my* part of the bus, so get out of here.' With a lot of bands, music becomes second and making money becomes first. All of a sudden, you're worried about making the payments on your Lamborghini. But rock and roll is my escape. When it gets to the point where I want to escape from music, *that's* when I'll fail." □



Poison

NEIL ZLOZOWER





# ROCK TOURS

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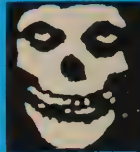
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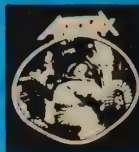
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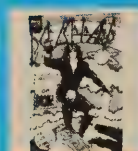
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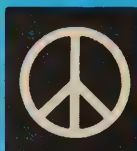
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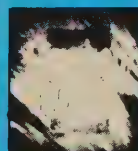
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ROCK SOLDIER



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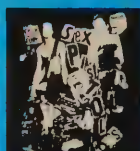
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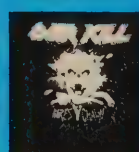
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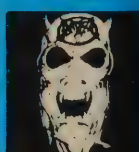
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2058 MAIDEN (WOMEN)  
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# SCORPIONS

## Reign Of Savagery

by Steve Mills

**T**he Scorpions are a rock and roll enigma. In an era dominated by pinup superstars and superficial, radio-oriented music, these Teutonic Terrors have proven over and over that it's the music, not the way a band looks, that really matters. Vocalist Klaus Meine, guitarists Rudolf Schenker and Matthias Jabs, bassist Francis Buchholz and drummer Herman Rarebell would seem to have the deck stacked against them — after all, none of them will ever be confused with Bret Michaels, they're all pushing 40 and their guitarists believe more in emotion than pure speed. But somehow the Scorps have not only survived, they've prospered, a fact proved by the Top 5 status of their most recent LP, *Savage Amusement*. Recently, we got together with Meine and Schenker to discuss how the band manages to stay on top.

**Hit Parader:** You've been recording and touring for over 15 years now. What's the biggest change you've seen in the metal world?

**Klaus Meine:** It's really hard to pick out only one thing that's changed. The whole music scene has become much more business-like over the last 15 years, that's for certain. Back when we first started, we were the ones who were establishing the rules — there had never been a band from Germany who successfully competed on the international hard rock scene before the Scorpions. People should never forget that. Today, some of the things we helped establish have become the normal way things are done in the music industry.

**Rudolf Schenker:** When Klaus said that music has become much more of a business, he hit upon the main difference for me. Everything has become so much more sophisticated. It used to be that a band would go into the studio and produce an entire album in a couple of days. As most of our fans know, we worked on *Savage Amusement* for a year! But there have also been changes in touring. It's much easier to tour a place like America today because there are companies whose only job is to take care of lighting and moving gear and setting up big shows like the Monsters Of Rock.

**HP:** Speaking of the Monsters, why did you decide to launch your own American tour right after the Monsters tour drew to a close? Some people thought you should have waited a few months.

**RS:** Well, we've never really listened to what anyone else has had to say in regard to our careers. Maybe that's because we're so stubborn. Or maybe it's because we've always believed we know what's best for the Scorpions.

*German Greats Continue World Tour  
In Support Of  
Savage Amusement.*



EDDIE MALLUK

**Rudolf Schenker:** "Everything in rock and roll these days is so much more sophisticated than it used to be."



What was the point of going off the road for a few months when we had all our gear already in America and ready to go? That would have made no sense at all. The Monsters Of Rock schedule, with only two or three shows a week, merely whetted our appetite to play. We certainly didn't need a rest — and we didn't think the fans did either.

**KM:** Some people said that after touring with the Monsters, it might be difficult to go back to some critics with our own tour, but we got around that problem by playing some wonderful places that the Monsters never reached. Also, since we planned on having Kingdom Come as our opening act, and they were also part of the Monsters package, we saw no reason not to

pick up where the Monsters left off.

**HP:** The ticket sales for many of the Monsters Of Rock shows were not what people had hoped for. Do you have any guesses as to why that happened?

**KM:** The tour reached over a million-and-a-half people in 25 dates — that's incredible when you think about it. There were a number of shows that weren't sold out, but those were usually the second or third show in a particular city. Those also occurred early in the tour, when many fans may still have been involved in school. But I think it's wrong for anyone to look at the Monsters as anything but a great success.

**RS:** We had a wonderful time onstage every night, and from what we could tell, the people in the audience were having just as much fun as we were. To us, that's really all that matters. The people who are only worried about tour profits and how many tickets or T-shirts a band sold don't really understand what a tour like that is all about.

**HP:** So, what was the Monsters tour all about to the Scorpions?

**RS:** It was the chance to play some of the biggest arenas in the world and bring heavy metal to every major city in the nation. It attracted a great deal of positive attention to the music, as well as to the bands involved. Sometimes rock and roll gets a very negative image with people, and a tour like the Monsters, where everyone had a great time, helped restore the positive image the music should have.

**HP:** Let's talk about **Savage Amusement**. The album sold very well when it first came out, then started falling down the charts quickly. Did that bother you?

**KM:** The album got to Number 5 in the charts only three weeks after it had been released. How much higher did you expect it to go? And I wouldn't say it fell quickly; it was in the Top 10 for a few months after that, and it's still doing quite well. We're very pleased by the way the album was accepted. Remember that we hadn't had an album out in three years, and while we knew our audience was out there waiting for us, when you're away from the scene for so long, it's very nice to see an album do as well as **Savage Amusement** did.

**RS:** This is the best album the Scorpions have ever done. It has the best songs, and it features the best playing of our careers. We've always managed to stay one step ahead of the competition because we pride ourselves in using the latest technology and the most modern recording equipment possible. We were recording in digital before most bands even knew what that was. Our desire to stay ahead of the competition is very apparent on this album. All you've got to do is listen to it to know what I mean.

**HP:** How does the band react when your video for *Rhythm Of Love* gets sandwiched between videos by groups like Bon Jovi and Poison?

**RS:** We may not look as pretty, but our music still sounds good. I'll match the Scorpions with anybody when it comes to creating a rock song that is exciting and memorable. I still don't think there's another band that can touch us in that regard. We were very proud of that video — it certainly cost a lot of money.

**KM:** People criticized it for being too sexist, but we're used to that. It gave everyone something nice to look at while they listened to the Scorpions. What could possibly be wrong with that? □



Klaus Meine: "I think it's wrong if anyone looks at the Monsters tour as anything but a great success."



by **Adrienne Stone**

In Dokken's home video, *Unchain The Night*, vocalist Don Dokken describes bassist Jeff Pilson's first encounter with the band. "We were trying to be really professional," Don says, "but George and I were totally smashed. Jeff's band at the time was playing a local Hollywood rockspot and George walked up to a guy in the band and said, 'Yep, we're gonna steal your bass player. We're taking him. He's outta here.'"

Sometime after the show, Don and George showed up at Jeff's house, totally soused. By the time his roommate told him he had company, those visitors had sprawled across his lawn in sickly poses. "So Jeff goes into his house," laughs Don, recalling the unlikely start of a fruitful relationship, "and makes us some burnt toast and comes out and hands it to us. It was three o'clock in the morning and we're on the lawn and this guy is saying, 'Do I wanna join this band? They don't look very professional to me!'"

The kicker of this tale is that Dokken are among the most professional bands in existence. Their last album, *Back For The Attack*, is on its way to double-platinum status and its followup live LP, *The Beast From The East*, is following the same path. What's more, this hard-working unit is preparing for their long-awaited first headlining tour this spring. If anything, one would think that a band with such success to show for their years of toil would be set for life. The treadmill that takes a band from stage to studio and back to the stage again is set in motion for the four members of Dokken. All they have to do is continue to produce the same quality music and shows they've churned out over the years and the rest will take care of itself.

So why do the rumors continue that the often-quarrelsome quartet are headed for splitsville? That Don has been recording a solo album in his limited spare time and George has been organizing a band of his own? George scoffs at the suggestion that a breakup is imminent. "A couple of years ago," he explains, "some people suggested that if I ever did a solo project that Lynch Mob would be a good name for it. So a couple of years ago, I had it printed on my guitar picks. It was probably more as a joke than anything else."

Does that mean the imprints on his picks aren't part of an upcoming solo project that would take the guitar god away from rockin' Dokken? "No," he insists, "it really has no serious connotations."

It's natural to find these rumors believable because, probably more so than with most successful bands, the strife within Dokken has been rehashed ad nauseum in the press. The foursome find themselves constantly defending their minor squabbles against inquisitive journalists. "We've had our fill of negative press," says George. "We used to think that any press was good press, but we don't think so



## Alive And Well

### Guitarist George Lynch Reveals All About Band's New Live LP.

anymore. All that coverage probably served a purpose to an extent, but now it's almost like a self-fulfilling prophecy. This band has probably had some friction as a product of this negative press; we started believing all the stories. Don would pick up a magazine and read something that I supposedly said and we couldn't even talk to each other anymore. We'd get to the point where we were finding out things about each other's thoughts through the press. It was starting to split us up, but we learned to just sit down with each other and say, 'Did you actually say this?' Now it's at the point where we just tell everyone, 'Look, we don't have any more problems in this band that anyone usually has in a rock band.' We're determined to dispel that impression that people have. We're really a

DeMartini (of Ratt) would come over and help me, because he's really good at picking up things. And I even took some lessons so that I could play some of the songs more properly. I thought I had it all together. I had this big entourage of people who supposedly had gotten me the gig. They were briefing me on what to say, how to handle myself, how to respond to certain questions and what to ask for. Finally, it got to the point where Ozzy said, 'Okay. This is it. We just have this one other guy and we have to make sure we don't like him, and then you're it.'"

But this was back in the days when George's lush, brown 'n frost tresses were cut short in a black and white skunk-like "do." It was hardly suitable, imagewise, for Ozzy's outfit. "Ozzy'd look at me and say, 'Why'd you cut your hair?' I'd

"We used to think that any press was good press — but we don't think that way anymore."

family."

In fact, the only time George ever departed the Dokken family was back in 1982, when he nearly joined Ozzy Osbourne's band. Although he now concedes he's far better off having remained with Dokken, he says the experience of ultimate rejection was traumatic for him. "I auditioned for Ozzy," he remembers, "and it just turned into a real long audition... for, like, two weeks!"

The drawn-out auditioning process devastated him. "I went to England with Ozzy," George says. "I played some soundchecks with him; I rehearsed with him in Texas. It was a real involved process and I got so caught up in it emotionally that I quit my day job and I quit Dokken for it. I sat in my apartment for two weeks and studied these Ozzy records note for note. I went over and over them and really did my homework. And I had a hard time learning some of the stuff."

The humble musician honestly admits he welcomed outside help in his quest for the coveted position in the supergroup. "Warren

say, 'Well, I had a job.'"

George wanted the Ozzy gig so badly, he even agreed to wear a wig, if need be.

Instead, the axe fell, just when he thought he had the job clinched. "I showed up right at the end of Jake's audition at SIR in Hollywood, just to get what I thought was the final okay. Jake played horribly that day. I mean, even he admitted it. He couldn't play at the audition, but he looked great and he got along real well with Tommy (Aldridge), so he got the gig. Ozzy just gave me this off-handed kind of, 'Oh, we found somebody else.' At the time, people kept telling me, 'You probably can't see it now, but you'll be glad this happened two or three years down the road.' And it's true. I think the best thing that happened was staying with Dokken."

Whether George's realization that Dokken is the ideal situation for him means we've heard the last of the "Lynch Mob" rumors remains to be seen. But one thing is certain: If *Beast From The East* and its ensuing headline tour catch on the way music insiders predict, George and his bandbrothers are in it for the long haul. □





George Lynch



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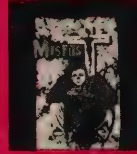
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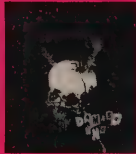
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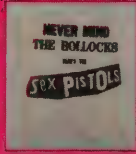
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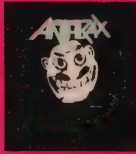
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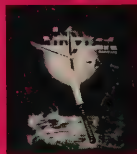
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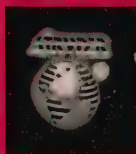
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Anthrax





# ANTHRAX

by Rob Andrews

**A**nthrax' vocalist, Joey Belladonna, sits on an empty equipment case outside of the band's dressing room, trying to hustle up some action from two buxom young fans. Though the girls seem more than willing to indulge in any activity Joey's creative mind can come up with, the singer has a problem — Anthrax is scheduled to go onstage in 20 minutes, and he knows full well that even in a rock and roll band, business has to come before pleasure.

"Hey, maybe we can hook up after the show," the dark-haired vocalist offers in an attempt to solve his dilemma. "Oh shit, that won't work," he answers himself. "We've got to leave for L.A. right after the gig." "We'll be glad to come along," one of the girls says, batting her long eyelashes and adjusting her ever-so-tight corset. "Nah, we can't do that," Belladonna responds. "We've got a rule in this band — no girls on the tour bus. I'm really sorry about that. Believe me, I'm *really* sorry." With that Belladonna offers each of his new "friends" a goodbye kiss before scurrying off to join his compatriots as they get ready to go onstage.

"I love making new friends," Belladonna says as he grabs a quick sip of juice before going onstage. "But these days, with all the nasty diseases going around, you've really got to be careful. With things going as well as they are for Anthrax at the moment, I sure as hell wouldn't want to miss out on any of it because I got horny one night and ended up with AIDS. We're all real careful in the group — we don't want anything or anyone getting in our way."

It seems nothing can get in the way of Anthrax' rise up the rock and roll ladder these days. With the release of their latest LP, **State Of Euphoria**, these New York-based Power Metal merchants seem destined to establish themselves as the most successful band (other than Metallica) the form has yet produced. Belladonna, guitarist Scott Ian, bassist Frank Bello, drummer Charlie Benante and guitarist Dan Spitz point out that their albums have sold over two million copies internationally, and that sales of their concert merchandise (including T-shirts, hats and tour books) rank among the Top 10 of all rock acts. Pretty impressive stuff for a band that, only four years ago, was considered

something of a joke.

"It's taken us a while to get the kind of respect we think we deserve, and we still don't always get that," Ian explained. "There are still some people — even metal fans — who look at Anthrax and say that we're not Bon Jovi and we're not Whitesnake. While we have no interest in getting into a name-calling routine with any band because we respect them all, we really have no interest in being Bon Jovi. We're a heavy metal band and we're proud to be a heavy metal band. We don't dress up and make fancy videos. With Anthrax, everything we do comes right from our hearts, and we think our

unique tribal ritual, admits that he's seen some pretty wild moshing going on in the audience while Anthrax has been onstage.

"It all started when we were still playing the clubs in New York," Ian said with his Big Apple accent. "Some of those clubs were pretty small, but I used to always mosh onstage, and some of the kids started to pick up on it. Those places may have been packed wall-to-wall, but they always seemed to have room to mosh. From there, it just kind of developed into a national thing. Now it's an international scene that happens wherever we play. The people in Japan are so polite and so nice, but when we start to

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*"It's taken us a long time for us to get the respect we think we deserve."*

---

fans know that."

"There's no fooling around with Anthrax," Benante added. "We're not doing this to make money or meet women. If we do make money, then that's great. But we'd do this for free, because we really love getting onstage and playing rock and roll. That's what it's all about for us. We've traveled all over the world — Europe, Japan and Scandinavia — and the greatest thing about that has been getting the chance to play every night and seeing a couple of thousand people mosh to Anthrax."

For the uninitiated, "moshing" is that bizarre form of movement that Anthrax' fans perform during the band's live set. Running in concentric circles, lifting their legs high in the air and shaking their heads to the music's frenzied beat, these mosh masters will literally run themselves right into the ground during one of the band's performances. And if they should happen to fall from exhaustion, they'd better be able to roll out of the way, because if they don't, their heads will surely be moshed on by the horde of fans following in their wake. Ian, the developer of this

play, you can count on a lot of them getting up and moshing."

Anthrax will have plenty of opportunity to visit moshing throngs all over the globe during the next year. With **State Of Euphoria** already established as the band's most successful album, there's talk of the group attempting their first headlining arena tour in the U.S., as well as visiting such distant ports as Australia and maybe even South America. The guys in the band can hardly wait for all the fun to begin.

"It was really hard for us to come off the road to even record the album," Ian said. "We did it in about six weeks, and that wasn't too bad, but then we had to sit around and wait for it to be released, and that was tough. I was pretty content, because I've recently gotten married and it was kind of nice to spend some free time with my wife. But even she knows that when it comes to Anthrax, that's my top priority. When we were able to get the tour going, she just kissed me goodbye and said to have fun. It's tough for a newlywed to leave his wife. But, as we said before, nothing can stand in Anthrax' way." □



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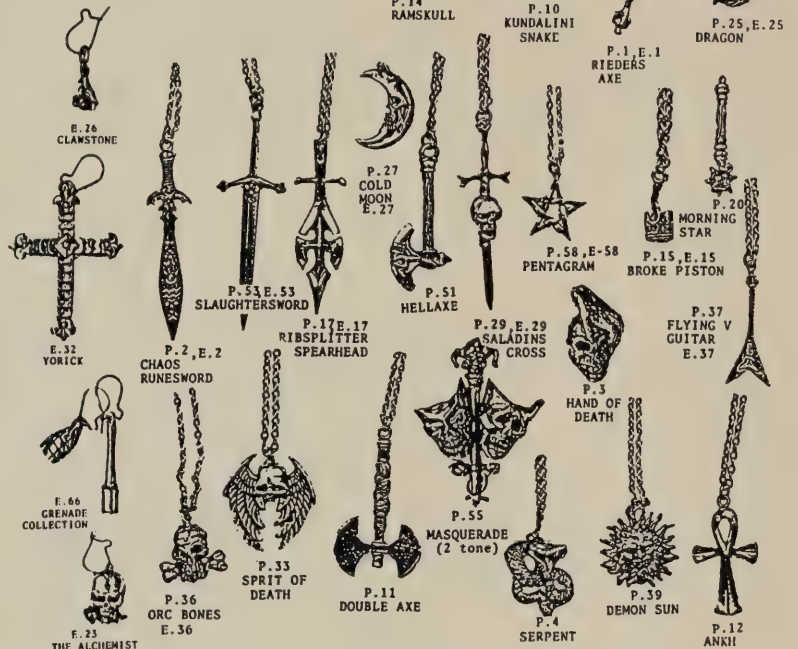
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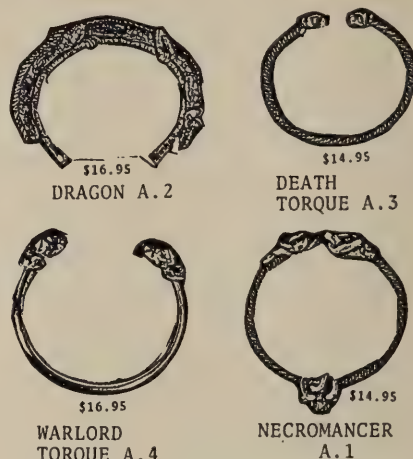
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# DEEP PURPLE

## Twenty Years Of Greatness

Vocalist Ian Gillan Talks About Nobody's Perfect.

by Andy Secher

**W**hen somebody lists the great singers of rock history, it's rare to find the name of Deep Purple's Ian Gillan in that illustrious file. His omission is difficult to understand, because few vocalists have been involved with more successful recordings than this dark-haired, 40-year-old Englishman. Maybe he doesn't possess the animal magnetism of Robert Plant or the soulful rasp of Paul Rodgers. But from his days as the original Jesus Christ Superstar through his work on Purple's most recent live LP, *Nobody's Perfect*, Gillan's inimitable screams and rugged vocals have comprised one of the most distinctive presentations around. Recently we hooked up with the charismatic singer to discuss his life, his career and, of course, Deep Purple.

**Hit Parader:** Ian, do you feel slighted as a vocalist? Do you feel that your talents have never been given enough critical acclaim?

**Ian Gillan:** If I ever did feel that way, it was a long time ago. Today, I must admit to being quite content, both with the recognition I receive and with the fame the band has enjoyed for so long. I'm very comfortable with my voice and with the material I sing. I was sitting in a club with Robert Plant a few months ago and he was debating how many of his old Led Zeppelin tunes to include in his current solo tour. I'm glad he's finally beginning to include those again, but it's too bad he's had to fight his own legacy. I've always felt comfortable with Purple's material, and with the way I present it.

**HP:** On *Nobody's Perfect*, the band delves into history a bit to uncover some 20-year-old chestnuts, *Hush* and *Black Night*. Why did you decide to re-record those songs at this point in your career?

**IG:** Actually, *Black Night* has been part of our European live set for a long time. People in America don't seem to realize that the song was a big hit for us in Europe. In fact, it was the first hit that we had once Roger [Glover] and I joined the band in 1969. As far as *Hush* goes, that was more or less something that happened by accident. The original Purple recording was made with Rod Evans as vocalist, and when I joined the band, it was one of the only older songs that I felt totally comfortable with. So it

was in the live show throughout the early 1970s. It just so happened that we were jamming one night in the studio last year, and unbenownt to us, the tape machines were rolling when we started to jam on *Hush*. Before we knew it, the song was down on tape.

**HP:** How many hours did the band spend overdubbing studio parts onto the "live" tracks?

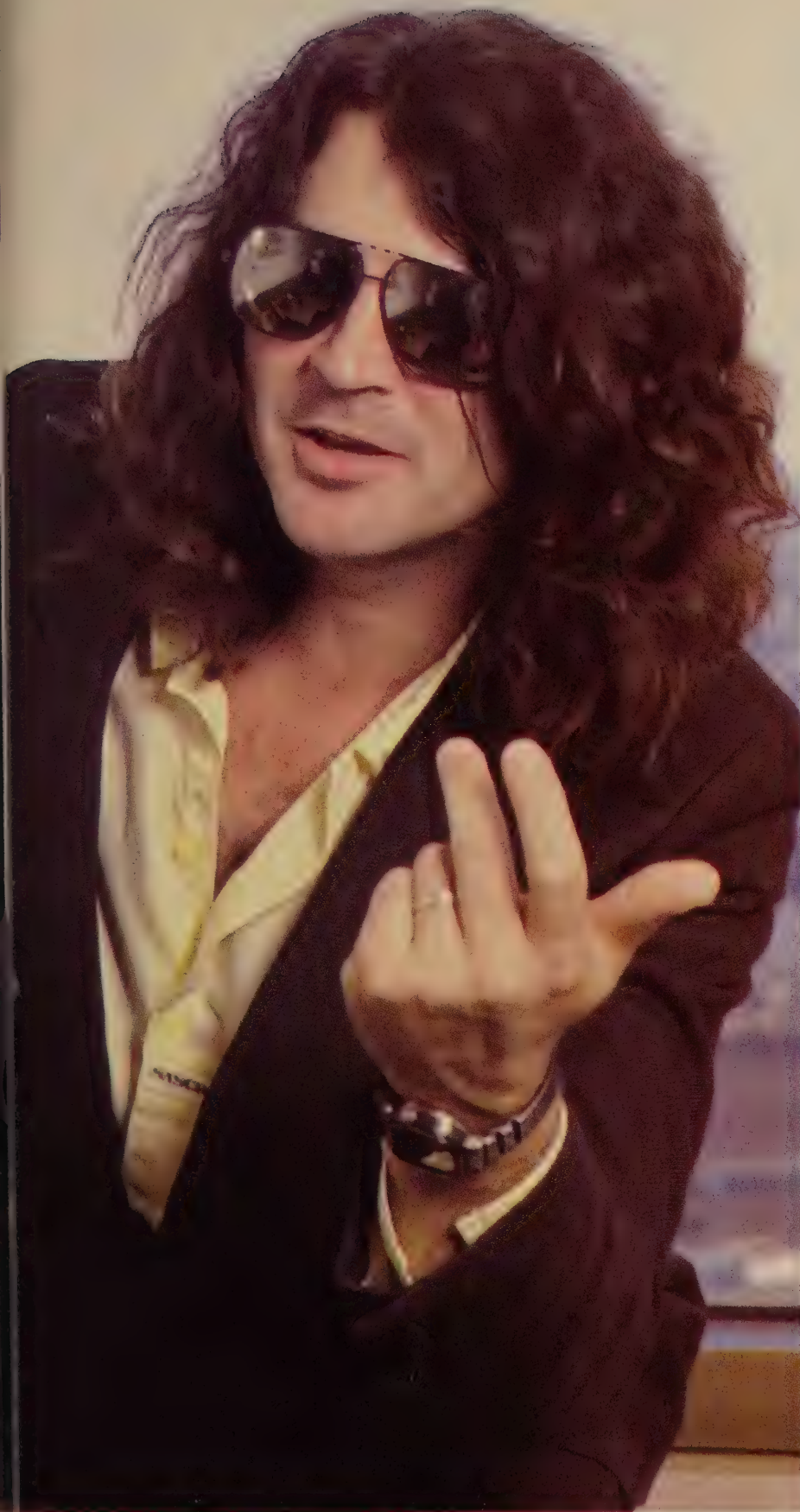
**IG:** I can swear that there aren't any overdubs on the album. The reason for that is we didn't decide to do the live album until we were quite a ways into the tour, and we were only lugging around one 24-track machine on the road, which we used more for our own review purposes than anything else. If we had really planned on doing the album, I'm sure we would have taken two machines with us — that way we wouldn't have found ourselves running out of tape so often. That was very frustrating when we finally decided to put a live album together. There were some magical moments lost because the damn tape ran out right in the middle of one of Ritchie's solos. So while we didn't do any overdubs, we did have to cheat on some of the songs by putting together parts from two different concerts. I know people say that Deep Purple can really carry on too long



TODD KAPLAN

**Ritchie Blackmore:** His playing shines on such live tracks as *Smoke On The Water* and *Highway Star*.





Ian Gillan: "I'm very comfortable with my voice — as well as with the recognition it receives."

onstage at times, but I swear there's one song on the album that began in Oslo, Norway, and ended in California.

**HP:** When you compare the songs on *Nobody's Perfect* to your classic live LP, *Made In Japan*, the songs seem to be much shorter now — even classics like *Highway Star*.

**IG:** That's quite true. We've shortened some of the numbers for two reasons. One is that times have changed, so in order to be contemporary, you have to keep the show moving along. The era of the 20-minute solo is a bit in the past — though if Ritchie [Blackmore] or Jon [Lord] are feeling particularly hot on a given night, they certainly have the right to stretch out a bit whenever they feel like it. The other reason we've shortened some of the individual songs is that there are so many songs we want to fit into the set. We can't play for three hours every night, yet there are songs we feel we must play. The only way to compromise is to keep the length of those songs under control. But we've been shifting songs around on this new tour, so we might make some of them longer again.

**"We've learned that compromise is the key to success in this band."**

**HP:** How has the set changed?

**IG:** Obviously, there are certain songs that will always be in a Deep Purple set. I mean, if *Highway Star* or *Smoke On The Water* were ever removed from the show, the fans might riot. But we have so many classic tunes, including newer ones like *Perfect Strangers* and *Knockin' At Your Back Door*, that it's not fair to forget about them. Adding new material to the show from time to time also makes it more interesting for us. It keeps us on our toes.

**HP:** We all know about the problems Deep Purple had in the early '70s when the band broke apart. How do you manage to avoid those problems today?

**IG:** Obviously, we're older and, hopefully, wiser these days. We know when to push ourselves and when to back off a bit. In the old days we were operating at maximum speed at all times. Now we take life a little easier. For example, Roger and I enjoy traveling by bus on the road. The rest of the band prefer to fly. So instead of fighting about what we're going to do, we compromise; Roger and I have a bus that we take from show to show, while the others fly. We've learned that compromise is the key to success in this band. As long as we can maintain that attitude, we just might keep Deep Purple going forever. □

RAY PALMER



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TP-52 Madonna

TP-28 Black Sabbath  
TP-29 Ozzy Osbourne  
TP-30 AC/DC  
TP-33 Journey  
TP-35 Quiet Riot  
TP-36 Def Leppard  
TP-40 Boy George  
TP-41 Michael Jackson  
TP-44 Huey Lewis  
TP-45 Scorpions  
TP-46 WASP  
TP-47 U-2  
TP-48 Billy Idol  
TP-50 Accept  
TP-51 KISS

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A-32 Police  
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A-99 Bon Jovi  
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X-40 Accept  
X-41 RATT  
X-42 DIO  
X-44 WASP  
X-46 Mötley Crüe  
X-47 Scorpions  
X-6 Rolling Stones  
X-24 Clash  
X-49 Doors  
X-53 Led Zeppelin







# Song Index

76/Back To The Cave

89/Close My Eyes Forever

79/Dance On My Own

81/Don't Know What You Got  
(Till It's Gone)

82/Evil That Men Do, The

87/Hardcore Blues

82/I'm On To You

90/Love On The Rocks  
87/Love On The Run

74/My Michelle

82/Salute The New Flag  
87/Sleepin' All Alone

## MY MICHELLE

As recorded by Guns N' Roses

W. AXL ROSE  
SLASH  
IZZY STRADLIN  
DUFF "ROSE" McKAGAN  
STEVEN ADLER

Your daddy works in porno  
Now that mommy's not around  
She used to love her heroin  
But now she's underground  
So you stay out late at night  
And you do your coke for free  
Drivin' your friends crazy  
With your life's insanity.

Well, well, well you just can't tell  
Well, well, well my Michelle.

Sowin' all your wild oats  
In another's luxuries  
Yesterday was Tuesday  
Maybe Thursday you can sleep  
But school starts much too early  
And this hotel wasn't free  
So party till your connection  
calls  
Honey I'll return the key.

Well, well, well you just can't tell  
Well, well, well my Michelle

Well, well, well you never can  
tell  
Well, well, well my Michelle.

Everyone needs love  
You know that it's true  
Someday you'll find someone  
That'll fall in love with you  
But oh the time it takes  
When you're all alone  
Someday you'll find someone  
That you can call your own  
But till then ya better.

Now you're clean  
And so discreet  
I won't say a word  
But most of all this song is true  
'Cause you haven't heard  
So c'mon and stop your cryin'  
'Cause we both know money  
burns  
Honey don't stop tryin'  
And you'll get what you  
deserved.

Well, wellll, well you just can't  
tell  
Well, well, well my Michelle  
Well, well, well you never can  
tell  
Well, well, well my Michelle.

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**TR10**

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**ER4**

**METAL** ER5

**RAMONES** ER6

**HEAVY METAL** TR2

**RM10**

**RM6**

**SEX PISTOLS** ER8

**ROCKE** ER9

**DEAD ROCK** ER13

**SKINHEAD** ER14

**POISON** ER12

**TS9**

**AT7**

**AT14**

**ER10**

**ER11**

**ER12**

**ER13**

**ER14**

**ER15**

**ER16**

**ER17**

**ER18**

**ER19**

**ER20**

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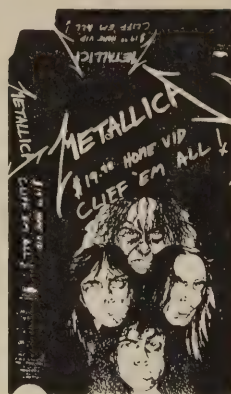
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## BACK TO THE CAVE

As recorded by Lita Ford

MIKE CHAPMAN  
LITA FORD  
DAVID EZRIN

Oh let's get back to the cave  
No one ever told us we had time  
to waste

Oh let's get back to the cave  
For a little while  
Oh for a little while.

Life on the outside  
Life on the edge  
Pushin' all the buttons for love  
Drivin' in the wedge  
Somebody's takin' from you  
Time and time and time again  
Can't believe it's not the way you  
want it to be.

Oh let's get back to the cave  
No one ever told us we had time  
to waste

Oh let's get back to the cave  
For a little while  
Oh yeah for a little while.

Somebody's lookin' for you  
Somewhere you've seen a face  
Somehow it leaves you feelin'  
Lost and out of place  
Too many wasted nights  
And way too many darker days  
There's nothing left to make you  
burn  
And nothin' left to make you  
wanna stay.

I'm lookin' deep inside you  
Down where you were before  
And when I find you I'll be wild  
And knockin' down your door  
I'll drag you screamin' from this  
endless and angry scene  
You can't believe it's just the  
way you want it to be.

Oh let's get back to the cave  
No one ever told us we had time  
to waste  
Oh let's get back to the cave  
For a little while  
Oh yeah for a little while.

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There's a girl lives on my block  
There's a girl lives on my block  
She's driving me mad  
She's driving me mad  
She's driving me.*

*And I don't know what to do  
No I don't know what to do  
I don't know what to do  
'Cause I want her so bad  
'Cause I want her so bad  
'Cause I want her so.*

*Ow wow I'm dancing, dancing  
Dance on my own  
Oh wow I'm happy dancing,  
dancing  
Dance on my own.*

*Gonna dance until I drop  
Oh gonna dance until I drop  
Gonna move until I stop  
Gonna twist and shout gonna  
spread it around  
Gonna do it once more.*

*Oh wow I'm happy dancing,  
dancing  
Dance on my own  
Oh wow I'm happy dancing,  
dancing  
Dance on my own.*

*And I don't care if I die  
Ooh I don't care if I die  
And I don't care if I die  
Gonna have my fun gonna do it  
again  
Gonna do it once more.*

*Oh wow I'm happy dancing  
baby dancing  
Dance on my own  
Oh wow I'm happy dancing,  
dancing  
Dance on my own.*

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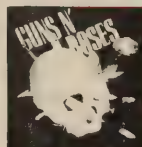
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QUANTITY:	SMALL	LARGE	PATCH
___	___	___	DEF LEPPARD-CUT OUT
___	___	___	DOKKEN-NEW ALBUM
___	___	___	DIO-CUT OUT
___	___	___	RUSH-CUT OUT
___	___	___	FASTER PUSSYCAT-CUT OUT
___	___	___	GUNS & ROSES-CUT OUT
___	___	___	HELLOWEEN-CUT OUT
___	___	___	KING DIAMOND-CUT OUT
___	___	___	MISFITS-CUT OUT
___	___	___	OVERKILL-CUT OUT
___	___	___	PINK FLOYD-CUT OUT
___	___	___	RANDY RHODS-GUITAR CUT OUT
___	___	___	WHITE LION-CUT OUT
___	___	___	C.O.D.-CUT OUT
___	___	___	S.O.D.-SPEAK ENGLISH OR DIE
___	___	___	BON JOVI-SLIPPERY SIGN
___	___	___	RANDY RHODS-CUT OUT
___	___	___	WHITESNAKE-LOGO
___	___	___	STRYPER-CUT OUT
___	___	___	WHITESNAKE-CUT OUT
___	___	___	METALLICA-3D LOGO
___	___	___	CRUE-GIRLS, GIRLS, GIRLS
___	___	___	MOTLEY CRUE-CUT OUT
___	___	___	KISS-DESTROYER
___	___	___	DOKKEN-CUT OUT
___	___	___	BON JOVI-CUT OUT
___	___	___	LED ZEPPELIN-CUT OUT
___	___	___	METALLICA-CUT OUT
___	___	___	METALLICA-PUPPETS
___	___	___	MEGADETH-CUT OUT
___	___	___	POISON-LOGO
___	___	___	IRON MAIDEN-CUT OUT
___	___	___	SLAYER-LOGO
___	___	___	ZEPPLEIN-SWAN SONG
___	___	___	ANTHRAX-CUT OUT LOGO
___	___	___	OSZY-CUT OUT
___	___	___	KINGDOM COME-CUT OUT
___	___	___	AEROSMITH-CUT OUT
___	___	___	METALLICA-CREEPING DEATH
___	___	___	LED ZEPPELIN-AIR SHIP
___	___	___	IRON MAIDEN-SEVENTH SON

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___	PACIFICATION	___	LIGHTNING
___	MAIDEN-SEVENTH SON-	___	METALLICA-GROUP
___	INSERT	___	METALLICA-ACT LIKE
___	MAIDEN-SEVENTH SON-	___	MANIAC
___	ALBUM	___	KISS-MAKEUP
___	KISS-ROCK & ROLL	___	KISS-DESTROYER
___	KISS-1ST ALBUM	___	MEGADETH-PEACE
___	L.A. GUNS	___	SELLS
___	KREATOR	___	MEGADETH-KILLING
___	MOTORHEAD-ROCK	___	IS MY BUSINESS
___	& ROLL	___	STRYPER-GROUP
___	ONSLAUGHT	___	BON JOVI-JON
___	POISON-NEW ALBUM	___	MAIDEN-SOMEWHERE
___	SODOM	___	MAIDEN-ACES HIGH
___	TESTAMENT	___	MAIDEN-POWERSLAVE
___	WARLOCK	___	MAIDEN-KILLERS
___	JUDAS PRIEST-RAM IT	___	ZEPPLEIN-AIRSHIP
___	DOWN	___	ZEPPLEIN-SWAN SONG
___	MEGADETH-SO WHAT	___	ZEPPLEIN-FAREWELL
___	SAMANTHA FOX	___	WHITESNAKE
___	ANTHRAX-PREACHER	___	MAIDEN-STRANGER
___	KISS-LOVE GUN	___	SLAYER-HELL AWAIT
___	KING DIAMOND-ABIGAIL	___	SLAYER-SHOW NO
___	ZEPPLEIN-COLLAGE	___	MERCY
___	PINK FLOYD-THE WALL	___	SLAYER-REIGN
___	SHMHAIR	___	KING DIAMOND-FATAL
___	ANTHRAX-N.O.T.	___	PORTAIT
___	MISFITS-EVIL NEVER DIES	___	CRUE-GIVING FINGER
___	SUICIDAL TENDENCIES	___	CRUE-GROUP SIGN
___	CIRCLE JERKS	___	CRUE-GIRLS, GIRLS
___	D.R.I.-LOGO	___	S.O.D.
___	SID & NANCY	___	ANTHRAX-DISEASE
___	SEX PISTOLS-THE FILTH	___	MAIDEN-LIVE AFTER
___	C.O.C.-LOGO	___	DEATH
___	PEACE SIGN	___	ANTHRAX-AMONG
___	DOKKEN-AT TACK	___	LIVING
___	POISON-GROUP	___	PINK FLOYD-GIG IN SKY
___	METALLICA-KILL 'EM ALL	___	AEROSMITH-VACATION
___	METALLICA-MASTER	___	MAIDEN-TROOPER
___	METALLICA-JUMP IN FIRE	___	MAIDEN-# OF BEAST
___	HELLOWEEN	___	MAIDEN-TROOPER

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___	KISS-MAKEUP	___	GUNS & ROSES-GROUP
___	KISS-NO MAKEUP	___	MAIDEN-SEVENTH SON
___	OSZY & RANDY	___	DEF LEPPARD-HYSTERIA
___	AC/DC-BLOW UP	___	ZEPPLEIN-SWAN SONG
___	CRUE-PENTAGRAM	___	MOTLEY CRUE-MASKS
___	RATT-MECHANICAL	___	MAIDEN-SOMEWHERE
___	WHITESNAKE-LOGO	___	CRUE-GIRLS, GIRLS
___	OSZY-ULTIMATE SIN	___	POISON-GROUP
___	MERCYFUL FATE-OATH	___	MAIDEN-STRANGER
___	CINDERELLA-GROUP	___	MAIDEN-KILLERS

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___	ZEPPLEIN-STAIRWAY	___	DEAD-COLLAGE
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___	BON JOVI-10	___	EUROPE-2	___	GUNS & ROSES-20
___	STRYPER-10	___	EXCITER-1	___	IRON MAIDEN-10
___	TESLA-1	___	EXODUS-1	___	JUDAS PRIEST-2
___	TIFFANY-1	___	GENESIS-1	___	KING DIAMOND-2
___	VENOM-1	___	GBH-1	___	KISS-MAKEUP-20
___	AEROSMITH-2	___	HEART-1	___	LED ZEPPELIN-10
___	CINDERELLA-10	___	HENDRIX-1	___	METAL CHURCH-1
___	MEGADETH-5	___	IMPALER-1	___	MOTLEY CRUE-10
___	METALLICA-10	___	INXS-1	___	OSZY OSBOURNE-2
___	MORRISON-2	___	MARILYN-1	___	RANDY RHODS-5
___	MOTORHEAD-2	___	POISON-5	___	SAMANTHA FOX (NUDE)-10
___	PINK FLOYD-5	___	RATT-2	___	FOX (ALMOST NUDE)-5
___	DEF LEPPARD-2	___	SLAYER-5	___	SUICIDAL TENDENCIES-1
___	HELLOWEEN-1	___	S.O.D.-1	___	VINNIE VINCENT-1
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___	MAIDEN-Live After	___	MISFITS-Eye
___	MAIDEN-Beast	___	SUICIDAL TENDENCIES
___	METALLICA-Lighting	___	C.O.C.
___	METALLICA-Puppets	___	ANTHRAX-Mosh
___	METALLICA-Logo	___	METALLICA-Logo
___	SLAYER-Show No Mercy	___	MISFITS-Bat
___	CRUE-Girls	___	ZEPPLEIN-Airship
___	U2-Fire	___	MISFITS-Skull
___	SLAYER-Reign	___	SEX PISTOLS-Anarchy
___	SLAYER-Logo	___	WHITESNAKE-Guitar
___	GUNS & ROSES-Logo	___	STR



# DON'T KNOW WHAT YOU GOT (Till It's Gone)

As recorded by Cinderella

**TOM KEIFER**

I can't tell ya baby what went wrong  
I can't make you feel what you felt  
So long ago I'll let it show  
I can't give you back what's been hurt  
Heartaches come and go and all that's left are the words I can't let go  
If we take some time think it over baby  
Take some time let me know if you really wanna go.

Don't know what you got till it's gone  
Don't know what it is I did so wrong  
Now I know what I got  
It's just this song  
And it ain't easy to get back  
Takes so long.

I can't feel the things that cause you pain  
I can't clear my heart of your love  
It falls like rain ain't the same  
I hear you calling far away  
Tearing through my soul I just can't take another day  
Who's to blame  
If we take some time think it over baby  
Take some time let me know if you really wanna go.

Don't know what you got till it's gone  
Don't know what it is I did so wrong  
Now I know what I got  
It's just this song  
And it ain't easy to get back  
Takes so long.

Do you wanna see me beggin' baby  
Can't you give me just one more day  
Can't you see my heart's been draggin' lately  
I've been lookin' for the words to say.

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## SALUTE THE NEW FLAG

As recorded by Mad Reign

**BRENT TURNER**  
**DOUG OBER**

*Hey there all you catholics,  
protestants, jesuits and jews  
All you athiests, agnostics  
All your little power tools  
Follow me to this new land  
Follow me to this place.*

*Hey there all you dopeheads,  
cut throats, burglars and  
fools  
All you wicked money stealers  
Don't we make you drool*

*Follow me to this new land  
Follow me to this place.*

*Hail to the flag  
Salute, salute  
Hail to the flag  
Salute, salute  
Hail  
Salute, salute  
Hail  
Salute the new flag.*

*Hey there all you reigniacs  
Singing those mad reign blues  
Once you're in you don't get out  
We've paid all of our dues  
Follow me to this new land  
Follow me to this place.  
(Repeat chorus)*

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## THE EVIL THAT MEN DO

As recorded by Iron Maiden

**ADRIAN SMITH**  
**BRUCE DICKINSON**  
**STEVE HARRIS**

*Love is a razor  
And I walked the line on that  
silver blade  
Slept in the dust with his  
daughter her eyes red  
With the slaughter of innocence  
But I will pray for her  
I will call her name out loud  
I would bleed for her  
If only I could see her now.*

*Living on a razor's edge  
Balancing on a ledge  
Living on a razor's edge.*

*The evil that men do lives on  
and on  
The evil that men do lives on  
and on  
The evil that men do lives on  
and on  
The evil that men do lives on  
and on.*

*Circle of fire  
My baptism of joy at an end it  
seems  
The seventh lamb slain  
The book of life opens before me  
But I will pray for you  
And some day I may return  
I would die for you  
Beyond is where I learn.*

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## I'M ON TO YOU

As recorded by Hurricane

**JEFF JONES**

*I'm not one to give advice  
But girl you're in trouble  
And you better think twice  
You're holding up your hands  
With diamonds on your rings  
Is it love or money  
That makes you do these things.*

*I say nah, nah, nah, nah, nah,  
nah  
I'm on to you  
Nah, nah, nah, nah, nah, nah  
I won't be your fool  
Can't you see how hard I try  
To keep you satisfied  
Nah, nah, nah, nah, nah, nah.*

*You can play with your money  
But you can't play with love  
The company you keep  
You put yourself above  
What I want to know is  
What you want with me  
You've got my attention  
But not my sympathy.*

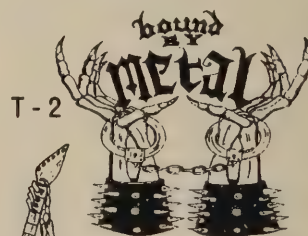
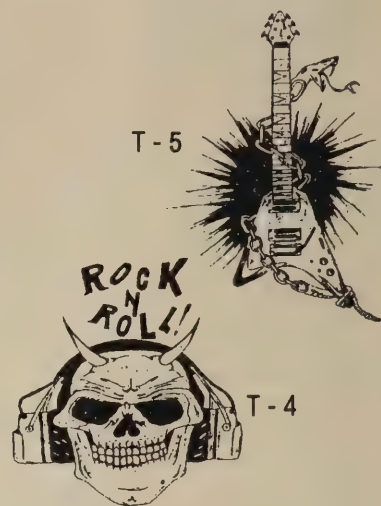
*I say nah, nah, nah, nah, nah,  
nah  
I'm on to you  
Nah, nah, nah, nah, nah, nah  
I won't be your fool  
I don't want to hear your lies  
I'm being victimized  
Nah, nah, nah, nah, nah, nah.*

*Stand back it won't be love  
we're fighting for  
If you close the door  
I don't want to hear your lies  
I'm being victimized  
Nah, nah, nah, nah, nah, nah.*

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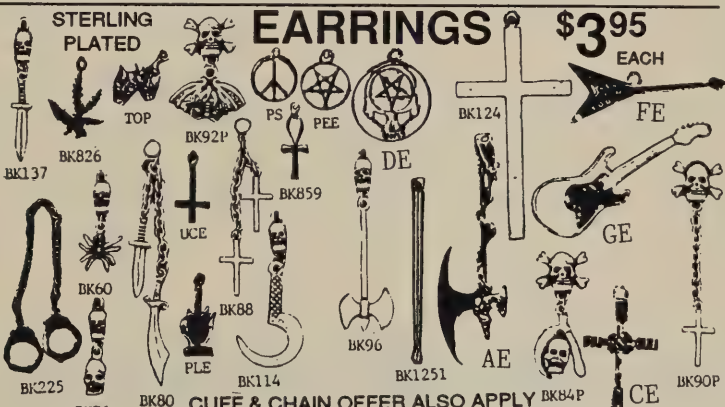


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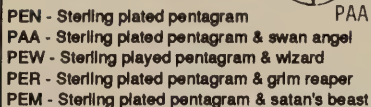
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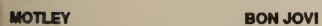
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METALLICA (DAMAGE JUSTICE) BT160 TEE	MONSTERS OF ROCK BT150 T-SHIRT	FAITH NO MORE (GUILTY BY ASSUMPTION) BT160 T-SHIRT	SACRED REICH (VIOLENT SOLUTION) G336 T-SHIRT	SACRED REICH (IGNORANCE) G363 TEE	OVERKILL (NEW ALBUM) NM327 T-SHIRT	OVERKILL (HERE'S CHALY) NM324 T-SHIRT	OVERKILL (TAKING OVER) NM307 T-SHIRT	POISON (DRAGGING CAT) G307 T-SHIRT	WARLOCK (W0556 T-SHIRT)	EUROPE (C WORLD) NM	
METALLICA (JUSTICE FOR ALL) BT161 TEE	NUCLEAR ASSAULT (ONLY STRONG SURVIVE) NUC2 TEE	NUCLEAR ASSAULT (SURVIVE) NUC2 T-SHIRT	DESTRUCTION (MAD BUTCHER) DRMT TEE	SAVATAGE (W0665 T-SHIRT)	VINNY VINCENT (LIVE) T-SHIRT	DOKKEN (BACK TO THE ATTACK) BT102 T-SHIRT	DOKKEN (BATTLESHIP) BT103 T-SHIRT	DOKKEN (PHOTOS) BT124 T-SHIRT	LA GUNS (BT134 T-SHIRT)	LA GUNS (NO MERCY) BT135 T-SHIRT	GREAT WHITE (BACK) BT136 T-SHIRT
SLAYER (DEMON HEAD) W069 T-SHIRT	SLAYER (SACRIFICE TOUR) W064 T-SHIRT	SLAYER (REIGN) W068 T-SHIRT	SLAYER (SLATANIC) BT62 T-SHIRT	SLAYER (LIVE UNDEAD) GNT T-SHIRT	SLAYER (HELL AWAIT) BT151 T-SHIRT	SLAYER (HAUNTING) BT172 T-SHIRT	DEF LEPPARD (BT131 T-SHIRT)	DEF LEPPARD (HYSTERIA TOUR) BT100 T-SHIRT	DEF LEPPARD (HYSTERIA) BT196 T-SHIRT	DEF LEPPARD (BT131 T-SHIRT)	DEF LEPPARD (BT131 T-SHIRT)
SAXON (YOUR NAME) NM309 T-SHIRT	SAXON (GROUP) NM307 T-SHIRT	ANTHRAX (NO FRILLS) BT123 T-SHIRT	ANTHRAX (SPREADING DISEASE) BT122 T-SHIRT	ANTHRAX (N.O.T. MAN) BT121 T-SHIRT	(I AM THE MAN) BT105 T-SHIRT	ANTHRAX (JUDGE DREAD) BT107 TEE	ANTHRAX (BT106 T-SHIRT)	WHITE LION (GROUP) NM311 T-SHIRT	WHITE LION (PRIDE TOUR) NM301 T-SHIRT	WHITE LION (ROAD) NM	WHITE LION (ROAD) NM
SUICIDAL TENDENCIES (2027 ONE SIDED T-SHIRT)	(DAMAGE INC.) BT156 T-SHIRT	(KILL 'EM ALL) BT154 T-SHIRT	METALLICA (METAL) BT152 T-SHIRT	(MASTER OF PUPPETS) BT153 T-SHIRT	METALLICA (CRASH COURSE IN BRAIN SURGERY) BT193 T-SHIRT	(GARAGE DAYS) BT194 T-SHIRT	WASP (ELECTRIC CIRCUITS) G160 T-SHIRT	KAT (ONE SIDED T-SHIRT) KAT1 T-SHIRT \$11.00	POSSESSED (HORROR) POST1 T-SHIRT	DEATH (N VIOLENCE)	DEATH (N VIOLENCE)
YNGWIE MALMSTEEN (RISING FORCE) W0700 T-SHIRT	YNGWIE MALMSTEEN (ODDESSY) W0686 T-SHIRT	YNGWIE MALMSTEEN (W0687 T-SHIRT)	SANTUARY (W0681 T-SHIRT)	ZEPPELIN (HAMMER OF GOD) W0665 T-SHIRT	ZEPPELIN (PHYSICAL GRAFFITI) W0671 T-SHIRT	ZEPPELIN (SWAN) W0476 T-SHIRT	ZEPPELIN (1ST ALBUM) W0481 T-SHIRT	LED ZEPPELIN II (W0601 T-SHIRT)	ZEPPELIN (HOUSES OF THE HOLY) W0506 T-SHIRT	ZEPPELIN (W0500 T-SHIRT)	ZEPPELIN (W0500 T-SHIRT)
DRI (VIOLENT PACIFICATION) DR18 T-SHIRT	DRI (ERI T-SHIRT)	MEGADETH (WAKE UP DEAD) CC306 T-SHIRT	MEGADETH (BT139 T-SHIRT)	MEGADETH (RATTLE HEAD) BT101 T-SHIRT	MEGADETH (PEACE) V206 T-SHIRT	MEGADETH (I KILL FOR THRILLS) CC305 T-SHIRT	ALICE COOPER (RAISE YOUR FIST) W0650 T-SHIRT	KINGDOM COME (BT132 T-SHIRT)	LITA FORD (W0687 T-SHIRT)	LITA FORD (W0687 T-SHIRT)	LITA FORD (W0687 T-SHIRT)
THE CULT (WOLF) G341 T-SHIRT	WHITESNAKE (BT160 T-SHIRT)	WHITESNAKE (DAVID COVERDALE) NM318 T-SHIRT	MOTLEY CRUE (GIRLS) G303 T-SHIRT	MOTLEY CRUE (NO TRESPASSING) G351 T-SHIRT	MOTLEY CRUE (4x4) G301 T-SHIRT	CRUE (HOLLYWOOD) G330 T-SHIRT	MOD (NO SURFING) G355 T-SHIRT	MOD (TANK) G341 T-SHIRT	MOD (TANK) G341 T-SHIRT	MOD (TANK) G341 T-SHIRT	MOD (TANK) G341 T-SHIRT
STRYPER (SOLDIERS) NM300 T-SHIRT	STRYPER (JNM310 JERSEY - \$14)	STRYPER (TO HELL WITH THE DEVIL) NM89 T-SHIRT	STRYPER (LST) LONG SLEEVE TEE (\$14)	STRYPER (NM189 T-SHIRT)	OSZY & RANDY (TRIBUTE) T57 T-SHIRT	AC/DC (WHO MADE WHO) G331 T-SHIRT	AC/DC (MISSILE HEAD) BT118 T-SHIRT	AC/DC (HEAT SEEKER) BT120 T-SHIRT	AC/DC (T-SHIRT)	AC/DC (T-SHIRT)	AC/DC (T-SHIRT)
IRON MAIDEN (LARRY DAY) NM304 T-SHIRT	IRON MAIDEN (ACES HIGH) G227 T-SHIRT	(LIVE AFTER DEATH) G30 T-SHIRT	(SOMEWHERE IN TIME) G82 T-SHIRT	MAIDEN (MADNESS) G343 T-SHIRT	MAIDEN (SEVENTH SON) G121 T-SHIRT	MAIDEN (POWERSLAVE) G360 T-SHIRT	MAIDEN (CRUNCH) G350 T-SHIRT	ARMORED SAINT (BT114 T-SHIRT)	TESTAMEN (G343 T-SHIRT)	TESTAMEN (G343 T-SHIRT)	TESTAMEN (G343 T-SHIRT)
MUÄLEY SCHENKER (PERFECT TIMING) G311 T-SHIRT	CORRUPTION OF CONFORMITY (G301 T-SHIRT)	GRIM REAPER (LUST FOR FREEDOM) BT108 T-SHIRT	GRIM REAPER (HELL'S GATES) BT109 T-SHIRT	FLOTSAM & JETSAM (NO PLACE FOR DISGRACE) NM360 TEE	FLOTSAM & JETSAM (DOOMSDAY) NM361	FLOTSAM & JETSAM (NM312 T-SHIRT)	FASTER PUSSYCAT (G375 T-SHIRT)	PINK FLOYD (BOMBERS) BT111 T-SHIRT	MOTORHEAD (ORGAS MATRON) SG168 T-SHIRT	MOTORHEAD (SG168 T-SHIRT)	MOTORHEAD (SG168 T-SHIRT)







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## SLEEPIN' ALL ALONE

As recorded by Bonfire

JACK PONTI

*Sittin' here another night in television blue  
Seems like that's my only friend when I'm away from you  
Yeah we had another fight about the other flame  
Now you claim the candle died but I say it's the same  
You say I'm the only one and that suits me fine  
You better treat me good 'cause I'm forgivin' you this time.*

*I'm sleepin' all alone  
Tell me you're comin' home  
I'm sleepin' all alone tonight.*

## LOVE ON THE RUN

As recorded by Scorpions

**RUDOLF SCHENKER  
KLAUS MEINE  
HERMAN RAREBELL**

*I love you once  
Rock you twice  
My love's a gun that wants to talk tonight  
I kiss the lust right from your lips  
The way it feels will hit you like a blitz  
Day after day  
Day after day I rock the speed  
Night after night  
Night after night.*

*Love on the run  
Always loaded like a gun  
For love.*

*Turn outside in  
And inside out  
With me you'll find the kicks you've never found  
I kiss the pearl right from the shell  
Until you'll feel what all these words can't tell  
Day after day  
Day after day I'm burning free  
Night after night  
Night after night.*

*Love on the run  
Always loaded like a gun  
For love on the run.*

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*If I had a half a mind  
I'd throw you out the door  
And if I were another girl I'd even up the score  
But you see I love you like nobody has or will  
Please don't knife me in the heart  
I hope you've had your fill  
You know that you made mistakes  
Me I made some too  
Hurry home and rescue me from television blue.  
(Repeat chorus)*

*Seems you got your second chance and that's all you get  
Some girls wouldn't give you that  
You better watch your step.*

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## HARDCORE BLUES

As recorded by Mad Reign

**BRENT TURNER  
DOUG OBER**

*Johnny is a G-man  
Got secrets up his sleeve  
He's got an arsenal  
And sends it where he needs to  
He's got contracts  
With all the boys  
He topples governments with dignity and poise.*

*Hardcore blues  
Hardcore blues  
Hardcore blues.*

*Bill's political and he deserves respect  
He belongs to the club  
He signs Johnny's check  
Making promises that he knows he can't keep  
When the trouble starts  
He's in way too deep.*

*Hardcore blues  
Hardcore blues  
Hardcore blues.*

*Sue's a bad girl  
Bad boys are her pleasure  
She's a rich bitch  
Clad in her black leather  
She'll do anyone  
For a line of coke  
She'll cause Bill and Johnny to go broke.*

*Hardcore blues  
Hardcore blues  
Hardcore blues.*

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Love on the rocks  
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Love on the rocks  
Ooooh lick it up.*

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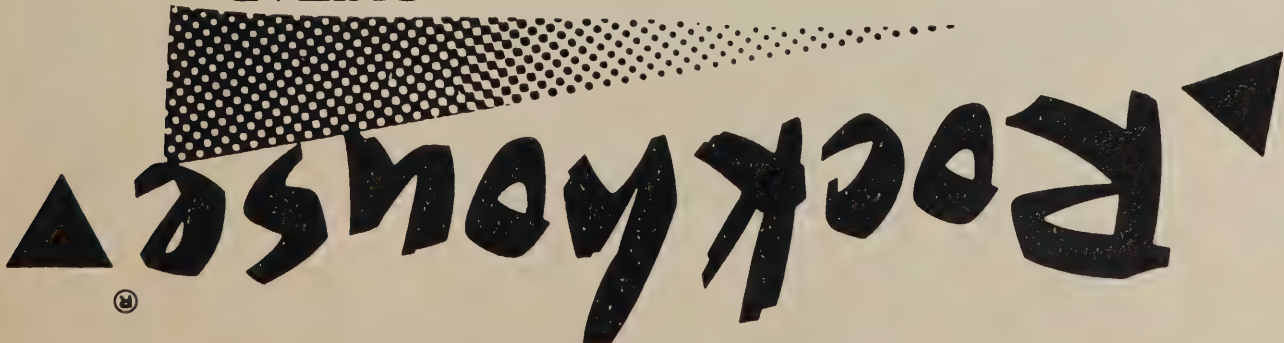
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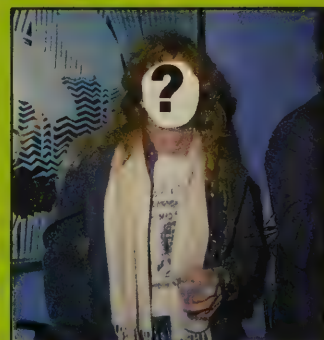
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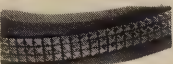
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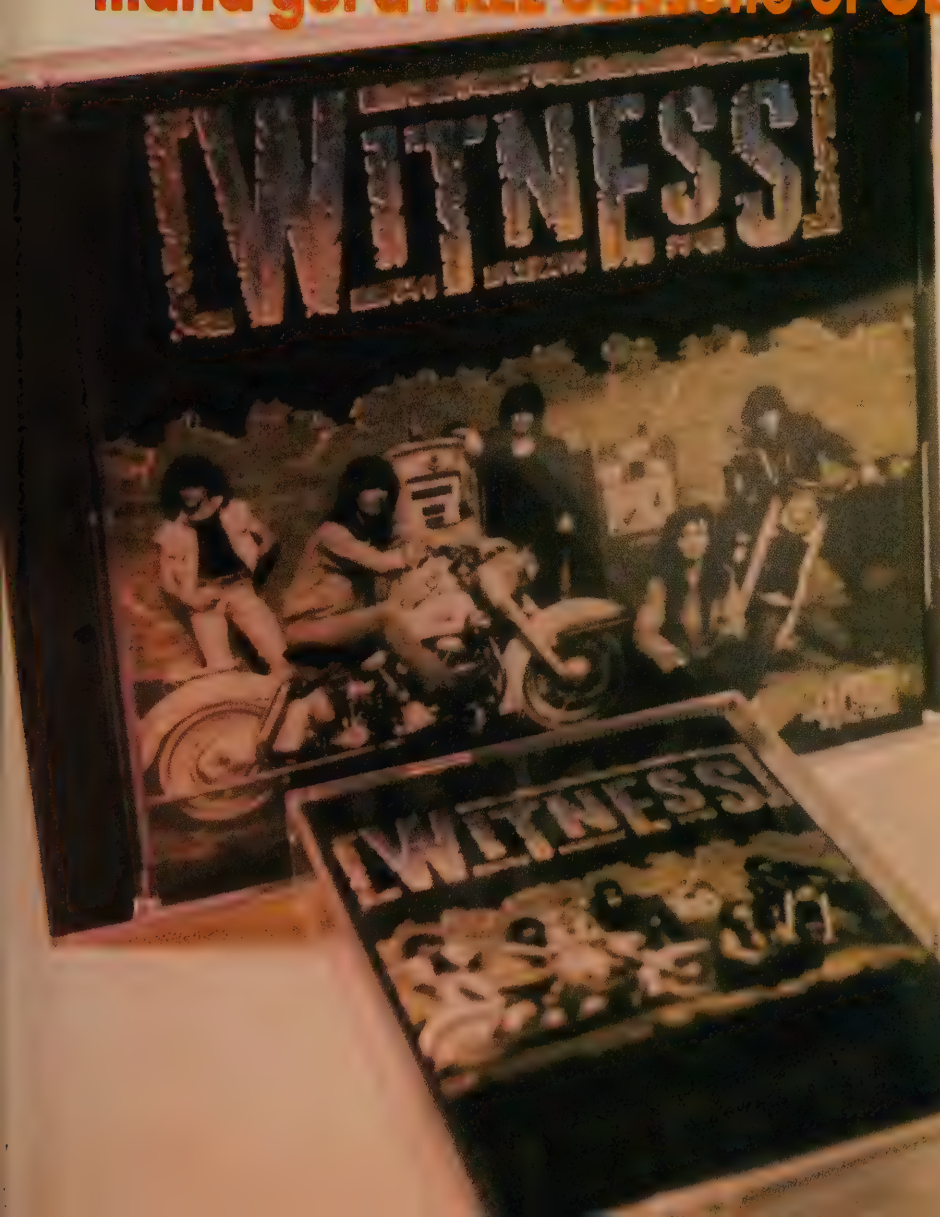
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by Michael Shore

Yamaha renews the debate over active vs. passive electronics, with active electronics now standard on several models in their RGX and SE Series guitars, and BB and RBX Series basses.

For a long time, electric guitars and basses used passive electronics exclusively: your basic single-coil or double-coil pickups, wired to volume and tone controls that worked on a "passive" basis. That is, essentially "rolling off" levels from maximum, with tone controls that were really just cutting off the treble. "Active" electronics mean that with a built-in preamp, volume and tone are *actively* boosted or cut. This is especially effective in terms of tone control, giving the player more expanded and intense control over his instrument's tone.

Another advantage of active over passive electronics: active electronics make the guitar's signal stronger. So for live performance, there's no need to worry about the signal decay and degradation of the high end that comes with running passive-electronic

guitars through long cables and through several effects processors. Active electronics also have a lower signal-to-noise ratio for a cleaner signal, and they can be fed directly into a studio board for a cleaner, stronger sound when recording.

The Yamaha RGX Series guitars with active electronics include the RGX 1212A, RGX, 12120A, and RGX 612. All RGX models have a 24 $\frac{3}{4}$ -inch scale neck, wide 14-inch radius fingerboard, 24 jumbo frets, Power Focus active pickups, Drive Spectrum control system, recessed input jack, and RM Pro vibrato bridge with pitch rise, and height adjustable locking nut.

Yamaha's SE Series guitars feature four models with active electronics: the SE1212A, SE1203A, SE612A, and SE603MA. All of these guitars have 25 $\frac{1}{2}$ -inch scale necks, wide-radius 22-fret fingerboards, Drive Spectrum control system, recessed input jack, and the RM Pro vibrato bridge system.

Yamaha's four new active-electronic basses

include the BB5000A, BB3000A, BB3000AF (fretless), RBX800A, and RBX800AF (fretless). Each bass has two low-impedance Power Focus pickups, with a split single-coil and a standard single-coil. Necks are 33 $\frac{7}{8}$ -inch scale, with a 10-inch fingerboard radius. The RGX basses feature Deep Access Angle construction, while the BB Series has neck-through-body construction. Active electronic controls on each bass include master volume, front/rear pickup balancer, and two tone controls which are actually EQ bands, one providing plus or minus 12 dB at 35 Hz, the other plus or minus 15 dB at 3.5 kHz.

If you're a guitarist or bassist looking for more power, clarity and a fuller high-end out of your sound, not to mention a lot more freedom and flexibility in the way of tone control, you could do a whole heck of a lot worse than to check out these new Yamahas. For more info write Yamaha Music Corp. USA, 6600 Orangethorpe Ave., P.O. Box 6600, Buena Park, CA 90622-6600.



**YAMAHA®** SE1212A Electric Guitar

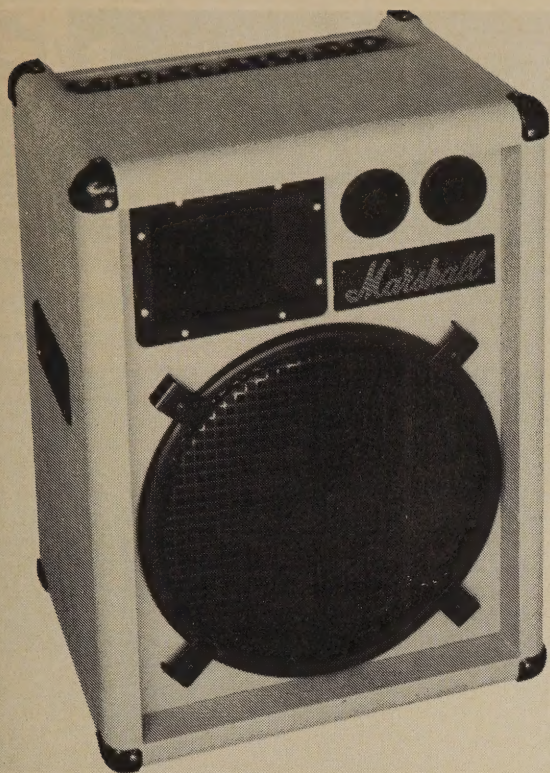


**YAMAHA®** RBX800A Electric Bass



**YAMAHA®** RGX1212A ELECTRIC GUITAR



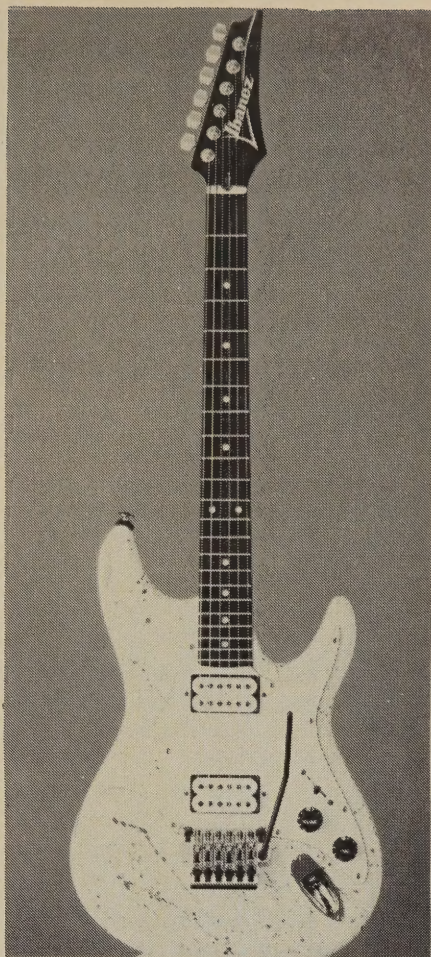


### MARSHALL KEYBOARD AMP

Every guitarist knows Marshall amps provide the ultimate in humongous amplification. A lot of jealous and frustrated keyboardists know it too. They've been jealous and frustrated because they never had Marshalls to call their own. But now they do. Marshall's new Keyboard Combo Amp offers 100 watts or solid state power through four channels, with portability and a no-compromise commitment to quality throughout that brands it as a true Marshall. The amp's specially designed preamp augments the fast transients and diverse parameters of contemporary analog and digital synthesizers with plenty of clean, dynamic headroom. Three of the four channels have their own effects/send and volume controls, while the fourth has volume, effects/send, treble and bass controls. The Master Panel includes effects return, wide-range four-band EQ, and overall output volume control. The speaker components include a wide-range 15-inch driver and a special Compression Driver horn, to handle the extreme bass and treble frequencies of today's electronic keyboards. For more info on this revolution in modern amplification, write Marshall, 89 Frost St., Westbury, NY 11590.

### IBANEZ STAR 4 GUITAR

Ibanez endorser Vinnie Moore has designed the company's hot new Star 4 guitar, model number VM1. It features a body of select Honduras mahogany, 22-fret maple neck with ebony fingerboard, newly designed Edge II non-locking tremolo system, Sperzel locking tuning gears, and two custom-wound DiMarzio humbucking pickups, each with coil tap. The VM1 also features Ibanez' All Access Neck Joint System, which combines the accessibility to upper frets of a neck-through-body design, with the adjustability of a bolt-on neck. Available in two finishes: white, listing for \$1199.95, and "Splash" (pictured), listing for \$1299.95. For more info write Ibanez, c/o Hoshino (USA) Inc., 1726 Winchester Rd., Bensalem, PA 19020.



### GIBSON EPIPHONE GUITAR & BASS STRINGS & EPIPHONE EFFECTS PEDAL

Gibson's Strings & Accessories Division introduces two new products: the Epiphone E-600 Electric Guitar and E-60 Electric Bass Strings, and the Epiphone EP-DD-90 G.A.S. digital delay effects pedal. The strings are designed for the novice who has a taste for professional quality, sound and durability — to give the beginner the confidence of Gibson strings at an affordable price. The guitar strings come in three gauges: E-600 UL, Ultra Light Gauge (.009-.042); E-600 SUL, Super Ultra Light (.008-.038); and E-600L Light Gauge (.010-.046). The E-60 bass strings come in Roundwound standard gauge (.045-.105) long scale. Suggested list prices are \$3.95 per set for the guitar strings, and \$14.95 for the bass strings.

The EP-DD-90 has delay level, feedback, time and range controls, and like Epiphone's other G.A.S. pedals is constructed with a sturdy and compact ABS casing with a steel base plate, thick rubber pad on the bottom to prevent slippage, ribbed control knobs for fast and easy setting, and LED Status Indicator which also tells you when the battery needs changing. There's also Stereo output Jacks and 20 to 40 mSecs delay time. Suggested list price \$179.95.

For more info write Gibson Strings & Accessories, Dept. GESB, 1725 Fleetwood Drive, Elgin, IL 60123.



# STAR TALK

Metal's Biggest Stars Reveal Their Secrets.

by Adrienne Stone

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Richie Sambora maintains his muscular physique? Do you daydream about what Mike Tramp misses most when he's on the road? Do you spend hours pondering what sport David Coverdale indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a very valid reason for asking *Star Talk* for help.

Here's your chance to ask those mindboggling questions. *Star Talk* will hunt down your favorite rockers (to the ends of the earth... or at least to Brooklyn!) to answer you. Just send your question to: STAR TALK, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.

*This month's question: I know Star Talk already asked this question a while ago, but I'd like to know more about rock stars' most embarrassing moments. (Question asked by Barbara Salcman, Los Angeles, California)*

**IAN GILLAN (Deep Purple):** "The wildest thing that ever happened to me was when I was in England during our *Perfect Strangers* tour. I was getting ready to go onstage and I had been drinking a bit in the dressing room. Anyway, just when I was completely undressed, one of our roadcrew pushed me out a side door and I found myself onstage, totally naked, with nothing but a wine glass between me and the audience! The most unfortunate part was that it was winter, and since it was very cold in the area — well, let's just say that the audience didn't see me at my very best!"

**STEVEN ADLER (Guns N' Roses):** "When we were in New Orleans last year with the Cult, we decided to go onstage during their set dressed only in towels. I thought I'd play it safe and wear bikini underwear underneath, but Ian Astbury [the Cult's lead singer] started playfighting with me and he ripped off the towel and the underwear in front of the audience. I was totally naked — and I got a lot of applause for it, too!"



Nikki Sixx: "I don't get embarrassed."

**RUDY SARZO (Whitesnake):** "One night during the last tour, I was onstage running and beating my bass when the stage collapsed under me. This was right after I had gotten rid of the cast on my broken leg, so I could have reinjured myself. Luckily, though, I was okay. I just kept playing upside down!"

**JOEY TEMPEST (Europe):** "I've gone onstage and forgotten the lyrics. That's embarrassing. Usually the words come back to me a millisecond before it's really obvious. But that blank feeling lasts for a while and I just stand there — it happens to everybody. Sometimes I've heard our live recordings afterwards and I go 'Eeechh!'"

**BOBBY DALL (Poison):** "I had mentioned to my road manager that I was interested in a girl who was hanging out at my hotel. But I was too shy to do anything about it, so I forgot all about her. Then I met another girl at the hotel bar and we

decided to go up to my room. When we got there, I found the first girl waiting for me. It turned out my road manager had brought her up to my room as a surprise. So I put her in the bathroom while I was with the other girl. When we were finished, I walked into the bathroom and there she was... just waiting for me. I was very happy to find out that at the end I was man enough for two women!"

**NIKKI SIXX (Motley Crue):** "I don't get embarrassed."

**JOHN LEVEN (Europe):** "When we were in Italy, we had a problem with the maid in the hotel. She had some friends — or maybe her daughter was a fan or something — but she let these girls into my room without telling me. I was in the shower and they attacked me. How did I defend myself? I just did like this [makes motions of exposing himself] and they ran away!" □



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